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THE NEW YORK



# DRAMATIC MIRROR

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VIOLET DALE.





Spring comes to us here in New York all at once. We go about turning on the steam heat and calling down maledictions on the janitor to-day, and to-morrow we are hustling around to get pansy boxes for the windows.

Shirt waists blossom on all sides, sailor hats begin to poke themselves into sight, and we can throw up our hats safely confident that Winter has had his quietus.

New York has been compared to a woman. It is never the same—bewildering, charming, disagreeable, fascinating and dull in turn. It is never more charming than in Spring.

To the Matinee Girl the theatres are never more alluring than in the Spring. They have all the value of a prize that we are about to lose, something that we have been content to possess without enjoying.

But when the Spring comes and we feel that the season is in its last throes we are like the little boy at the party who couldn't eat any more and whose pockets were full but who cried because his capacities were not limitless.

We blessed New Yorkers, possessing New York, don't half know how well off we are. It is only when one has been away, stagnating in Philadelphia, getting placed in Boston or "resting" at some winter resort, that the glory of this old town breaks upon the vision like a sunbeam coming through a cloud.

Coming into the city—well, that feeling of ownership that one feels as the harbor opens its beautiful arms to us is something to think about.

The croaking of the tug boat's whistle and the clunk of its stride through the water sounds like music. The picturesque, bewildering line of the city roofs breaks out against the sky—fantastic, wonderful as an enchanted land. You take off your hat to the Bartholdi statue and throw it a kiss, and music plays all around you.

That's how you feel when you get back. You tread over the cobblestones as though they were daisies and you drink in great breaths of the old microby air until it makes you tingle.

Then you drift into a theatre and you hear a few songs and a few jokes and you get glimpses of Broadway florists' windows and fruit shops like gleams of the tropics, and you shake hands with yourself and exchange congratulations with yourself on being alive.

Actors exiled on the road for a season know all about this keen thrill of happiness that sets in as soon as the foot spurns the pavement of Broadway.

A girl who has been out on the road for her first season wrote me the other day, "My dance has made a hit, but just wait until I get back to New York. I'll do a solo that no stage has ever witnessed. Here I sit in a hotel room, moping as every one else in the company is doing. We don't dare to talk to each other or we'd break down. We haven't even mentioned New York for eighteen weeks!"

A nice boy in Paris, Mo.—just fancy Paris, Mo.—writes me a letter in lead pencil, which he says he knows I won't mind. Nor do I. I should just like to get as nice a letter every day in lead pencil. He says:

You remember what you wrote a few weeks ago about the thing nearest a woman's heart being her hat? I want to tell you how I came to believe it. It was in church the other Sunday. It was the same old story of a patient, sedate little country woman with a great bouncing baby to keep still. When the kid pulled his father's necktie and mashed his father's hat she seemed to think it awful cute, and even when he pulled her neck ribbon loose she smiled (though a little sickly). But when he made a sudden grab and pulled a feather out of her hat, she set that baby down so hard on the seat that she shook the bench. Poor little thing! And after all it was only a tribute to beauty. The feather in her hat caught his eye as the most beautiful thing in sight and naturally he wanted to possess it. I would like to write you about thirty pages, up the sides, across the corners and over the top. Don't criticize the inclosed sketches too severely. I am only an amateur and never took a lesson. They are my idea of a Matinee Girl.

The sketches are somewhat cheesy, Charlie, but the letter is all right!

Monday next will witness the debut of an ambitious newcomer in the field of dramatic reading, Ednorah Nahar, a Boston girl, who has won golden opinions from Boucicault, Madame Modjeska and John Boyle O'Reilly.

Miss Nahar promises to vary the eternal monotony of dramatic recitals with a monologue in Egyptian costume, Cleopatra being the character represented.

Being essentially Oriental in her appearance and temperament it would seem, if what the Boston critics say is true, that Miss Nahar will give us a sensation. She has big brown eyes and coal black hair, a skin brown as an Indian's and figure small and with the proper serpentine softness of the day. Her voice is sonorous and tragic even in ordinary conversation. When she is asking a milliner to send home a hat, it sounds as though she were ordering an execution.

This is the popular conception of Cleopatra's make-up, although I know some of the historians claim that she was a beefy blond lady, others that she was a spirituelle Titian-haired beauty, and some that she was positively homely.

I think myself that Cleopatra must have been considerable of a looker, because her af-

fairs were all so sensational. She was a thoroughly stazy lady and the asp trick with which she culminated her eventful career was a carefully thought out climax.

We have had some funny Cleopatras, haven't we? Bernhardt's was wonderful, but she never lost the tragic cadence of voice that seemed unsuited to the woman she portrayed and she looked always in that part like a great living poster, and she moved like a goddess—too much the queen and too little the woman.

Fanny Davenport's Cleopatra was simply massive and spectacular. Mrs. Potter, with her magnetic, tawny hair and those slanting eyes of hers, was the Cleopatra who would get all the bouquets of the Matinee Girl. She expressed the charm of the Egyptian siren without acting it.

She didn't contort, choke, gurgle or embarrass Antony by her mad embraces, but she looked wise and smiled at him as though to say, "You see, old chappie, I don't have to descend to any of these cheap devices to lure you. I am here and that is enough!"

Cleopatra ought to be good for a first-class play. There must have been tremendously interesting episodes in her life, forgetting the Antony-Cesar affair and the asp incident.

A new conception of her, something apart from the cigar-box label idea, would spur our jaded dramatic appetites, I think. Nearly every actress who has ever played the part has made her a tragedy queen—which she was, of course—but even tragedy queens have their off moments.

This was the irresistible charm of Mrs. Potter's version. She seemed to forget that she was the leading lady. But she made you feel it all the time. I've always felt that her (to me) wonderful rendition of this character was a sort of dramatic accident. Certainly she never lived up to it in her other portrayals. Of course, she is always charming, but when you say that of an actress it is almost as insulting as to say a woman off the stage is "well meaning." A woman never forgives that.

The current number of *The Smart Set* has an amusing bit of society dialogue on matters relating to the stage. One of the characters suggests a Hamlet with Goodwin as the Prince, May Irwin as Ophelia, and Hopper as the Ghost.

"The Ghost is in reality a comedy part," says the speaker, "and has been treated too seriously by the traditional actors. I feel that Mr. Hopper would give an entirely original exposition and that the Ghost would become what Shakespeare undoubtedly intended—a leading character. I would have madrigals and quartets written by Herbert. It would turn all our comedians into the lines they so earnestly prefer."

This is all in fun in the story, but it would be an immensely interesting experiment just the same. I should like to see Mr. Weber and Mr. Fields doing the grave diggers in perfectly legitimate style and the entire cast made up of comedians. It would be a novelty and a no-good novelty is better than a great chestnut—according to the critics who have been roasting Joseph Jefferson for adhering to the most successful repertoire in the history of the stage.

It's so lovely to have people drop in mornings, it's so informal and jolly to have them blow in breezily, saying: "Now, I hope I'm not disturbing you—I'm only going to stop a minute!" Then they anchor, while you have to show your teeth and smile glassily and pretend it doesn't matter.

The fact of the matter is that the milkman and the iceman are the only people that ought to be allowed to pay morning calls—that is, in the morning. Along about four or five in the afternoon, when one has gotten into a normal state of mind, it is a different thing.

One of these morning glories drifted in upon the Matinee Girl the other day. She hadn't quite opened her eyes to the morning papers and the morning mail, but was just getting back and trying to think where it was she had promised to be at five in the afternoon and who it was she had promised, when a young man, who had no home apparently, got by the wicket at the door.

"Now, I just came in for a minute," he said breezily. Oh, he was so breezy—breezy as a day on the Sound in a naphtha launch. "Don't mind me!"

"I'm sure I am charmed!" I said. I couldn't for the life of me think what his name was. I never can think mornings. I imagined it was a bill. So I sat looking idiotically at him.

"It's a grand morning!" he said. "Yes—don't it?" said I, yawning. "Did you say you had—?"

"It's awfully good of you to let me in at this beastly time," he said.

"Tut, tut!" I said. Evidently it wasn't a bill. No, I was quite sure I remembered him.

"What a delightful evening we had!" he said. "They are charming people."

"Aren't they?" I said; "so jolly!" Well, this kept on for nearly an hour, I dodging and he dilating on this perfectly fascinating evening we had had. I went out of the room and read my address book through trying to jog my memory. But it was no good. Evidently he was a new one.

Finally, he said: "Well, you're going, of course?"

"Oh, of course," I said; "you don't think I'd miss that?"

I thought I'd have hysterics when I said this, for the strain of keeping up a conversation in this way with some one you can't remember is something terrible.

There's a boiler factory in the next block to the Matinee Girl's happy home. It's one of those old respectable neighborhoods. You'll find they are always respectable around a boiler factory. But, at all events, the boiler factory whistle blew a long, low, rakish shriek, indicating that the hour of twelve had come.

The situation was getting positively like a farce. He laughed. I simply had fits. It was the funniest thing that ever happened. He looked surprised.

"What on earth is that?" he said, still breezy, but without the faintest indication of an early departure.

"That," said I, "is your cue."

And he took his hat and went out with a reproachful look. I wonder who it was?

THE MATINEE GIRL.

— "A Day of Reckoning" a hit.

Johnstown, Pa., pop. 12,000. Business, all lines booming. Good open time, Johnstown Opera House.

#### DEATH OF JENNIE O'NEIL POTTER.

At St. Luke's Hospital, in this city, on April 17, Jennie O'Neil Potter, the noted elocutionist, died of cancer of the stomach. She had been in the hospital since last December and from almost the time of her entrance the physicians had considered her case hopeless. During the last three days of her life she was free from pain and was happy in the mistaken hope that she might soon recover. Death came gently to her. She was surrounded at the last by relatives and friends.

Miss Potter's professional career, though brief, was marked by many successes, and the future seemed to hold bright promises for her. She was born at Patch Grove, Wis., in 1872. Her father, the late Thomas O'Neil, was a wealthy business man, and in her childhood Miss Potter had unusual educational advantages. Eleven years ago she made her first public appearance as a reader in Minneapolis. She became the protégé of Mrs. Rutherford B. Hayes, who introduced her into the official circles of Washington society. She recited before the members of the Cabinet and at the homes of several officials of high rank. Major J. B. Pond became her manager, and after sending her on a tour embracing all of the large Eastern cities, he arranged for her appearance in London. She went abroad armed with letters of introduction to the leaders of British society, by whom she was received with much favor. She recited the poems of James Whitcomb Riley, Eugene Field and Bret Harte with an accuracy of dialect that had not been heard before in England. She also recited "How Salvator Won the Race" with so much spirit that the poem became very popular in England. Indeed, Miss Potter accomplished a great work for American poets of the time by reciting properly their compositions abroad. She added to her repertoire a number of monologues which she gave with considerable success, and before she departed from England she earned from the press and the public the title of "Queen of American Reciters."

Upon her return to this country, about two years ago, her health failed and she was obliged to rest for several months at her old home in Wisconsin. Afterward she filled professional engagements in a number of Western cities and then came back to New York with the intention of having a play written in which she might make her debut upon the dramatic stage. The plan was given up, however, and Miss Potter returned, for a short time, to her regular work. She made her last public appearance in this city on December 5 at a performance given for the benefit of a charity. Almost immediately after that her condition became so serious that she was placed in St. Luke's Hospital, where she remained until her death.

Funeral services were read over the body of the dead elocutionist in the chapel of St. Luke's Hospital on last Friday afternoon. The officiating clergymen were the Rev. Dr. George S. Baker and the Rev. Dr. Charles E. Freeman, and there was present a small gathering of Miss Potter's relatives and near friends. The remains were afterward taken to Patch Grove, Wis., where, on Monday, the burial services were conducted by Miss Potter's old pastor, Dr. Schoenfeld.

#### GUS HILL'S STAFF IN ATHLETIC RIVALRY.

The members of Gus Hill's executive staff have organized two base-ball teams, and the rivalry said to exist between the nines is terrible indeed. The line up of the teams, who have seen fit to dub themselves "The Chasers" and "The Sedates," engages the following notable athletes:

The Chasers: Fred J. Huber, pitcher; Daniel Kelly, catcher; Charles W. Williams, first base; James Fort, second base; Harry Hill, third base; Bobby Manchester, shortstop; Fulton Gardner, left field; Harry Egerton, center field; Charles A. Allen, right field. The Sedates: Richard Little, pitcher; Hollis E. Cooley, catcher; Howard C. Robey, first base; Samuel F. Kingston, second base; Sam M. Dawson, third base; Walter B. Moore, shortstop; Thomas Henry, left field; John P. Reilly, center field; Charles R. Bugbee, right field.

It is asserted that Gus Hill himself will umpire a series of games, and it is known that he carries very heavy insurance on his life. Owen Davis is considered as an applicant for the position of bucket bearer, while John M. Cooke is expected to carry the banner. The first game will be sprung at Asbury Park, N. J., on May 30, and the local police will be duly notified.

#### THE TARLETON BENEFIT.

The benefit performance given at Daly's Theatre last Tuesday afternoon in aid of the widowed mother of the late Ernest Tarleton realized more than \$2,800.

Perhaps the most interesting feature of the splendid bill was the presentation of the balcony scene from *Romeo and Juliet* by Mr. and Mrs. James K. Hackett (Mary Manning).

Miss Manning earned one of the most notable and certainly the most auspicious triumph of her career in this country by her impersonation of Juliet, charming to the eye, of course, and delightful in art, grace, expression and intelligence of reading. Mr. Hackett was a picturesque, forceful, admirable Romeo. The work of these two fine players augured much for the success of their revivals, which lovers of the best in dramatic art will await with keen anticipation.

Mr. and Mrs. Sothorn (Virginia Harned) played *Drifting Apart*; E. M. Holland, Joseph Wheelock, Jr., William Courtenay, Samuel Edwards, John Findlay and Beatrice Morgan enacted Col. Carter of Cartersville; Frank Worthing, William Harcourt and Blanche Bates appeared in *An Affair of Hearts*; Henry E. Dixey and Beatrice Herford contributed monologues and David Bispham sang.

#### CRANE CALLS ON CRANE.

William H. Crane, who appeared in David Harum at Syracuse last week, spent Thursday as the guest of his namesake, William H. Crane, president of the First National Bank of Homer, N. Y. Mr. Crane, the banker, had written Mr. Crane, the comedian, some years ago, expressing the hope that they might meet one day, and this was the first opportunity that had presented itself. Homer is the "Homeville" where the scenes of David Harum are laid, and David Harum, the original of the character, lived there. The visit was, therefore, particularly interesting to Mr. Crane, who was driven by the other story, and heard many tales of the shrewd character that E. N. Westcott has made famous.

#### REFLECTIONS.



Lottie Hyde, whose portrait appears above, has had wide experience in opera, farce-comedy, melodrama and comedy. Especial hits she has made as Dollie Dimple in *The Little Tycoon*, as Cad Wilbur in *The Still Alarm*, and with *The Bostonians*. Besides being able to play parts, she possesses a high soprano voice and is a capable dancer. Of late Miss Hyde has identified herself with German dialect roles and made a notable success in Jacob Litt's *Mistakes Will Happen*, playing the German character part of Linda. At present she is playing a German dialect role in Charles E. Blaney's *Across the Pacific*.

Jessie Highland Stephens and Charles Stout, of the Packard Opera company, were married at Knoxville, Tenn., April 11.

Ed W. Rowland and Edwin Clifford will produce *The Game Keeper*, the new Irish drama by Con T. Murphy, in Chicago, on Aug. 18, starring Smith O'Brien.

Frank W. Nason's New Irish Visitors and Duffy's Jubilee opened a Spring and Summer tour at Nashua, N. H., April 16, when A. I. Fanshawe's comedy in three acts, Duffy's Jubilee, had its first production. The company will tour Maine and the Maritime Provinces.

The Jefferson Theatre Corporation of Portland, Me., elected these officers April 17: President, Edward B. Winslow; Vice-President, Ammi Whitney; Clerk, Walter G. Davis; Treasurer, Henry P. Cox; Directors, Edward B. Winslow, Ammi Whitney, Walter G. Davis, Payson Tucker, Henry B. Cleaves, Henry P. Cox, George S. Payson. The lease of the theatre, held by Cahn and Grant, was extended to five years from February, 1900.

E. W. Ward, manager of Ward's Opera House, Waseca, Minn., was married to Bessie Miller, of Waseca, April 18. The couple will spend their honeymoon in this city.

During the parade of Gus Sun's Minstrels at Traverse City, Mich., April 12, a horse, attached to a buggy, became frightened at the band and ran away. The occupants of the vehicle were uninjured, but the buggy and the harness were damaged badly. Mr. Sun sought the owner and bought him a new buggy and had the harness repaired.

Edward H. Lisk and Richard A. M. Dealey, under the firm name of Lisk and Dealey, will share attractions at the Hudson, N. Y. Opera House, next season. Mr. Dealey will also manage the new Hendrick Hudson Theatre in the same city.

The Strollers will present a romantic opera, *Phyllis*, at the Waldorf-Astoria, May 7-12, for charity.

Mrs. John Hodge has assumed the management of the Hodge Opera House, Lockport, N. Y.

Pauline Lucca slipped on an orange peel in Vienna on April 13 and fell so heavily as to sustain serious injuries.

During the illness of Corona Riccardo, of Ben-Hur, at the Broadway Theatre, Effie Gillette played the part of Iras the Egyptian on April 6 at the matinee with pronounced success.

Aiden Benedict caused the arrest of one John Dunn in this city on April 16, charging the attempted larceny of an \$800 scarf pin.

James J. Jeffries, pugilist, will "star" next season, it is said, in a new melodrama by Clay M. Greene, playing the part of an able-bodied Arizona sheriff.

A Passion Play production at Teatro Italiano, in Spring Street, this city, was forbidden by the police last week. A comedy was substituted.

James D. Proudlove, musical director, has closed a season of thirty weeks with Mitchell's Players and has been engaged for the Summer at the Queen City Gardens, Elmira, N. Y.

J. C. Marlowe has been transferred to A Milk White Flag from Hotel Topay Turvy by Dunne and Ryley.

Arnold Wolford, manager of the Wolford-Sheridan company, met with a serious accident the week before last in this city, falling downstairs and cutting his head. He thought little of the accident at the time, but later became delirious and a physician advised calling his wife, which caused the closing of the company.

Jack McDowell will close in Chicago on May 6 his third season with A Breezy Time.

Charles Rosencrans, who will have charge of the Pleasure Bay Park, at Long Branch, N. J., intends to establish an office in New York soon. Light opera will be one of the features of entertainment at Pleasure Bay this season.

Carlton Wells, whose illness earlier in the season compelled him to relinquish all engagements, has recovered sufficiently to sail for Great Britain, where he will visit relatives in Nottingham and Edinburgh.



The Evil Eye 15 is opened at Boyd's Theatre to a large audience 15 and the dramatic twins, Nid and Ned, Rosaire and Robert are very amusing. David Bloodgood has the leading role and was most convincing. The clever plot is a feature of the performance and is most graceful. Mr Henry Irving and Miss Terry 20.

J. R. KINGWILL.



## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—JEFFERSON THEATRE (R. S. Hamilton, manager): The Two Orphans, The Five Parrot, The Great Broadway Handicap, Faust, and The Count of Monte Cristo. Gladys Davis deserves mention for artistic work. Black Patti's Troubadours 19. Murray and Mack 21. De Wolf Hopper 22.—ITEM: The Elks, No. 79, will hold a street fair here May 14-19. The Frank W. Gashell Carnival co. will conduct it.

**SELMA.**—ACADEMY OF MUSIC (Rees and Long, managers): Olympia Opera co. 12-14 in Fra Diavolo. The Hochmann Girl, and Rucarcia to moderate business. Black Patti's Troubadours 18. Murray and Mack 19.

**UNION SPRINGS.**—ELEY OPERA HOUSE (Henry J. Rosenthal, manager): Dark.—ITEM: Manager Rosenthal has leased the Opera House for coming year and will soon put in a gallery and additional electric fixtures.

**MOBILE.**—THEATRE (J. Tannebaum, manager): Under the Red Robe 9; fair business; unsatisfactory performance. Murray and Mack 18. Black Patti's Troubadours 17.

**DECATUR.**—ECHO'S OPERA HOUSE (T. F. Littlejohn, manager): Olympia Opera co. in La Macassa 16 to fair business. This closed the local season.

**SHEFFIELD.**—OPERA HOUSE (Harry Elmore, manager): Hawthorne Sisters 5-8 in vaudeville to good audiences; first-class performances.

## ARIZONA.

**PHOENIX.**—DORRIS THEATRE (E. M. Dorris, manager): Cinemas 5-7; light business. The Girl from Cullin May 18.

## ARKANSAS.

**LITTLE ROCK.**—CAPITAL THEATRE (R. S. Hamilton, manager): A Texas Steer 5; enjoyable performance; large audience. Murray and Mack in Piquette's Hall 10; fair house; performance good. Peruch-Beldini co. 22-23.

**HOT SPRINGS.**—OPERA HOUSE (Brigham and Head, managers): Kruse-Taylor co. 9-14 in A Square Man, A Partisan Romance, The Southern Star, and A House Adrift; S. R. O.; audiences pleased.

**JONESBORO.**—MALONE THEATRE (Will T. Malone, manager): Murray and Mack 6 in Piquette's Hall 10; fair house. Ruble-Kreyer co. 16-18.

**FORT SMITH.**—TILLES THEATRE (George Tilles, manager): A Texas Steer 5; performance fair; light house. Kruse-Taylor co. 22-23.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Ed. Swift, manager): While Colling in Mr. Smooth drew heavily 9, 10 and 11; the audience in good humor. West's Minstrels 12, 13.—DEWEY THEATRE (Lauda Stevens, manager): Stevens Stock co. appeared to good advantage in The Plunger 9-15, and drew large houses entire week. Excelsior co. was down by Laurence Brown and Fannie Gillette. Around the World in Eighty Days 16-22.—ITEM: Grace Craib, of this city, has been engaged by Charles Frohman.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): Frayling co. will open an extended engagement 12 to 14 in A House Adrift, The Southern Star, and A House Adrift. S. R. O.; audiences pleased.

**CO'S BURBANK THEATRE** (Olivier Morosco, manager): Morosco Opera co. in an excellent performance of St. Capitlan drew largely 9-14. Closed 15-21.

**SAN DIEGO.**—FINCHER OPERA HOUSE (John C. Finch, manager): Jessie Shirley co. 2-7 in Doria, Wife for Wife, Trilby, The Daughter of the Empire, Mother, Married in Haste, and A Child of the Regiment; large houses; audiences pleased.

**PRESSING.**—BARTON OPERA HOUSE (R. G. Barton, manager): Padovani co. 2-7 in A House Adrift, The Southern Star, and A House Adrift. S. R. O.; audiences pleased.

## COLORADO.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. R. Nye, manager): Ward and Vokes presented The Plunger 9-15, and drew large houses, making their usual hit. James O'Neill and an excellent co. gave us The Mountebanks 16 to large business. Grand Opera co. in Wanz 14 to good business.

**FUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): Ward and Vokes 10 in The Plunger 10-15, and drew large houses, making their usual hit. James O'Neill and an excellent co. gave us The Mountebanks 16 to large business. Grand Opera co. in Wanz 14 to good business.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Hagedorn, manager): Grand Opera co. in Wanz 9 to good business; performance good. Noble Dramatic co. 16-21.

**ASPEN.**—WHEELER OPERA HOUSE (Billy Van, manager): Grand Opera co. in Wanz gave a very good performance to fair business 10. Quo Vadis 15. The Girl from Cullin 24. Sapho 25.

**GRAY.**—WRIGHT'S OPERA HOUSE (Dave Froben, manager): Colorado College Glee Club 10 to packed house.

**GREENLEY.**—OPERA HOUSE (W. A. Heaton, manager): Boston Stars 18. Grand Opera co. 22.

## CONNECTICUT.

**NEW HAVEN.**—HYPHEN THEATRE (G. B. Russell, manager): John Drew 13 in The Tyranny of Tears. Matthews and Bulger in By the Sea 15; small audience. Gray's Minstrels to S. R. O. 18. The performance of the last Symphony concert 19 was excellent. The last Symphony concert 19 was excellent. The last Symphony concert 19 was excellent.

**NEW BRITAIN.**—OPERA HOUSE (W. H. Van Buren, manager): Two Little Vagabonds with capital cast and good scenery to large business 13-14. Alice and Barton's Gaiety co. 15-17. The duo contained considerable quantities of professional talent and Mack, the Princess Sisters, and Hickey and Nelson. Partisan Romance 18-21. Solving the Wind 22-23. Lights of Home 24-25. McFadden's Row of Plates 26-27. Mr. Good and Lady 28. The Tyranny of Tears 29-31. The last Symphony concert 19 was excellent. The last Symphony concert 19 was excellent. The last Symphony concert 19 was excellent.

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Home was given to a meagre audience 14. The play proved to be rather an interesting drama, built on conventional lines, and was fairly well acted and mounted. What happened to Jones deserved a better house than it had 14, for the sprightly farce was capriciously acted by a fair co. At the White Horse Tavern 20.

**WATERBURY.**—POLI'S THEATRE (John Jacques, manager): Haden's Supper 14. John Drew in The Tyranny of Tears 17. The Greatest Thing in the World played a fair audience 18. Al. Reeves co. 19-21. The Princess Chie 24. Henry Miller 25.—JACQUES' OPERA HOUSE (John Jacques, manager): At Piney Ridge (return) filled the house with enthusiastic audience 12-14. Ben T. Stock co. commenced a week's engagement 16 to big business. Repertoire: The Black Flag, The Golden Giant, The Census Taker, The Castaways, Love and War, and A Democratic Man. Lights of Home 23-25. A Stranger in New York 26-28.

**NEW BRITAIN.**—RUSWELL LYCHURN (Gilbert and Lynch, managers): Supper 13. 14 played large business. At Piney Ridge 15 had light patronage. David Higgins in performance by fair co. The Black Flag was presented by the Y. M. T. A. Society 17 to S. R. O. What happened to Jones 18 played light patronage. The Greatest Thing in the World 20. The Princess Chie 23. At the White Horse Tavern 27. Yale Glee Club May 1. Alice Nelson S. McFadden's Row of Plates 8.—OPERA HOUSE (W. W. Hanna, manager): Wine, Women and Song (return) 13; good bill; good patronage.

**BERLIN.**—OPERA HOUSE (A. Delavan, manager): Romance 14. Love Him 16. 18. Wolford-Sheridan co. 17-20 to fair business, presenting A Russian Boy, Cast Adrift, The Soldier of Africa, On the Mississippi, and The Pulse of New York. Way Down East 21. The Princess Chie 25. The Girl from Maxim's 26.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): The Pulse of New York 21. Sapho 28.—UNION THEATRE (Volkmann Brothers, manager): The Comedians 9-14 to fair business. Way Down East 24.

**WILLIAMSTOWN.**—LOOMER OPERA HOUSE (John H. Gray, manager): You Young 13 played capacity. Graham's Specialty co. 18; fair house. At Piney Ridge 21. Ernest Seton-Thompson 24. Plimmer and Hopper 25.

**DERBY.**—STERLING OPERA HOUSE (I. M. Hart, manager): Primrose and Duckstader's Minstrels to S. R. O. 12. At Piney Ridge 19 played a good house. At the White Horse Tavern 21. Way Down East 24.

**MIDDLETOWN.**—THE MIDDLESEX (Henry Roper, manager): A Colonial Girl (return) to small audience 18. Haden's Supper 17 to good business. At the White Horse Tavern 26. Edward Harrison May 1.

**SOUTH NORWALK.**—HOTTS THEATRE (I. H. Hoyt, manager): At Piney Ridge co. (return) 18 to capacity; pleased audience. Way Down East 26. Williams and Walker 30.

**NEW MILFORD.**—OPERA HOUSE (J. R. Johnson, manager): The Red Robe 12. big house. Fine co. Fair Maloney's Irish Visitors 30.

**BRISTOL.**—OPERA HOUSE (W. R. Michael, manager): Peck's Bad Boy 19. Sapho 25.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): Dark.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (James K. Bayles, manager): Jeffries-Sharkey pictures 13, 14; fair attendance. The Heart of Maryland 16; fair house. The Greatest Thing in the World 17. The Span of Life 18. Why Smith Left Home 21. Church-Cook Stock co. 23-28.

## GEORGIA.

**ATLANTA.**—GRAND (Henry and Julius De Givie, managers): Under the Red Robe 11. Claire Sheehan and Edith Van House in concert 19. De Wolf Hopper 26. Murray and Mack 27. 28.—COLUMBIA (Henry and Julius De Givie, managers): The Rose 16-19. big audience. Repertoire: The Black Flag, The Country Girl, Hearts of Gold, The Prisoner of Alceira, and My Uncle from Japan. Black Patti's Troubadours 20, 21. Rentfro's Partisan 22.

**ROME.**—NEVIN'S OPERA HOUSE (James R. Nevin, manager): Tison co. 9-14; fair performance to small business. Plays presented: The Bells of Shandon, The Black Flag, The Country Girl, Hearts of Gold, and The Prisoner of Alceira. Rentfro's Partisan 16-21.

**SAVANNAH.**—THEATRE (Sidney H. Wels, manager): Under the Red Robe 13 to small and disappointed audience. Tuscon Dramatic co. 23-28. De Wolf Hopper 29.

**ARGENTON.**—GRAND OPERA HOUSE (W. L. Brown, manager): Under the Red Robe 12. Polk Miller 17 delightfully entertained a fair audience with Old Times Down South. De Wolf Hopper May 1.

**MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): Katherine Edgeway Concert co. 23. De Wolf Hopper 27. Murray and Mack 30.

## FLORIDA.

**PENSACOLA.**—OPERA HOUSE (J. M. Cox, manager): Peters Comedy co. 9-14 in Fighting for a Fortune. Wanted, a Husband, The King of Liana, A Vanderville Hill, A Rooming Town, Flinnigan's Luck, and My Uncle from Japan. Black Patti's Troubadours 18. Flinnigan's Ball 17.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Finney, manager): Harry Corson Clarke 28.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): Dark.

**FOCATELLA.**—PAVILION (H. B. Kinport, manager): Dark. Nothing booked.

**WALLACE.**—MASONIC TEMPLE (M. J. Fisher, manager): L. A. Stockwell in Paradise 18.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (George W. Chatterton, manager): Vogel and Nelson's Supper 9; fair house; excellent good. The Limited 10; fair house. 12. The Princess Chie 13; fair house. James-Kiddier-Hanford co. in The Winter's Tale and Macbeth 14 to good business; audiences pleased. Rogers Brothers 16. The Limited 17. The Princess Chie 18. The Princess Chie 19. The Princess Chie 20. The Princess Chie 21. The Princess Chie 22. The Princess Chie 23. The Princess Chie 24. The Princess Chie 25. The Princess Chie 26. The Princess Chie 27. The Princess Chie 28. The Princess Chie 29. The Princess Chie 30. The Princess Chie 31. The Princess Chie 32. The Princess Chie 33. The Princess Chie 34. The Princess Chie 35. The Princess Chie 36. The Princess Chie 37. The Princess Chie 38. The Princess Chie 39. The Princess Chie 40. The Princess Chie 41. The Princess Chie 42. The Princess Chie 43. The Princess Chie 44. The Princess Chie 45. The Princess Chie 46. The Princess Chie 47. 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business; co. good. Uncle Sam Sprucey 16; J. R. O. fair performance. Quo Vadis 16.

**ANDERSON—GRAND OPERA HOUSE** (J. R. O. manager). The Maine 13; fair performance; good business. Van Dyke and Eaton co. 16-21 opened to good business.

**ELWOOD—OPERA HOUSE** (J. A. Kramer, manager). Maloney's Wedding 17; fair performance; good business. Quo Vadis 18. A Breezy Time 21. Sapho 22. Night 23.

**PERU—MILLER OPERA HOUSE** (H. L. Miller, manager). Dorothy Lewis in Hearts of the Blue Ridge 17; good business. Maloney's Wedding 18. A Breezy Time 21. Sapho 22. Night 23.

**GOSWELL—IRWIN OPERA HOUSE** (F. J. Irwin, manager). Little Miss Cuba (local). Direction Frederick Howe, of New York. Quo Vadis May 6.

**CONNEVILLE—ANDRE'S THEATRE** (D. W. Andre, manager). Maloney's Wedding 13; small house. Sapho 22.

**HUNTINGTON—OPERA HOUSE** (Harriet Brothers, manager). Carpenter's Quo Vadis 11; excellent performance; fair house.

**VINCENNES—McMURRAY'S THEATRE** (Guy McMurray, manager). The Limited Mail drew a good house 14. Howard Doreen co. 23-28.

**ALEXANDRIA—OPERA HOUSE** (Otto and Maloney, managers). Damon and Pythias (local) 13, 14; light house. A Breezy Time 20. Sapho 21.

**RICHMOND—THE GENNETT** (Murray and Swisher, managers). Go-Go-Go Mohawk 20. THE PHILIPS (Murray and Swisher, managers). Dark.

**WARREN—HARTER'S OPERA HOUSE** (J. M. Harter, manager). Carpenter's Quo Vadis 10 to fair business; excellent performance.

**ELKHART—BUCKLER OPERA HOUSE** (D. B. Carpenter, manager). Hi Henry's Minstrels 23.

**NEW CASTLE—ALCAZAR OPERA HOUSE** (R. F. Brown, manager). Go-Go-Go Mohawk 19.

**ROCKVILLE—OPERA HOUSE** (Theodore F. Gaudier, manager). Victor Leno co. gave a fair slight-of-hand performance to light business 9. Katie Putnam in A Texas Steer had fair house 13; performance good. A Contented Woman 24.

**SULLY—PEOPLE'S THEATRE** (W. E. Burton, manager). Dark.

**COLUMBUS—CRUMP'S THEATRE** (R. F. Gottschalk, manager). Quo Vadis 19.

**PORTLAND—AUDITORIUM** (Andrews and Little, managers). Dark.

**NOBLEVILLE—WILD OPERA HOUSE** (Leonard Wild, manager). Hearts of the Blue Ridge 19.

## INDIAN TERRITORY.

**LEHIGH—DIJOU** (Boone Williams, manager). Hi Better Half 4; large audience; performance excellent. Heywood's Celebrities 20.

## IOWA.

**SIoux CITY—GRAND OPERA HOUSE** (A. B. Beall, manager). Frank Keenan in A Poor Relation April 19 gave satisfaction. Mr. Keenan made a hit on 5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-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## THE FOREIGN STAGE.

## PARIS.

Coquelin and Fine Scenery Make Jean Bart a Hit—A Poor Farce—Gossip.

(Special Correspondence of The Mirror.)

PARIS, April 7.

Coquelin and the scenery have won prodigious successes at the Porte Saint-Martin in Edmond Haraucourt's romantic drama, Jean Bart. M. Haraucourt, too, has scored, though his play is not without defects. It is modeled upon the Dumas dramas and seems rather old-fashioned for this day. The famous buccaneer is made to perform a deal of daring deeds, more, in fact, than history credits him with. The play abounds in sensational episodes and exaggerated heroics. Claude de Torbin, a swashbuckling young gallant, has attempted, Lochinvar fashion, to carry off a bride, and, unsuccessful, has slain her father in a duel. He takes refuge at Dunkirk with his brother Henri, whom he resembles exactly. This likeness enables Claude to escape and enlist with Jean Bart. Thereafter he accompanies the doughty pirate on a succession of exciting fights and other exploits, the climax of which is a great naval battle scene, when Jean Bart's ship, the *Raieuse*, is taken by the English. Undaunted by defeat, Jean coolly seats himself on a keg of gunpowder, lights his pipe and smokes. This bit of recklessness terrifies the Englishmen—who throughout the play are pictured as of scant valor—and they quit the vessel hastily, leaving the pirate to return to Dunkirk and relieve the blockade of the port.

These incidents occupy two acts. The third and last act shows Jean at the court of Henry IV. at Versailles, where his bravery and frankness have made him a favorite with the King. Unused to court ways and lacking polish and culture, he arouses much amusement by his uncouth ways. Here Coquelin has opportunity for some excellent comedy. Jean's popularity enables him to secure a pardon for Claude, who weds his brother's fiancée, Hélène de Vagus. Jean himself secures a bride in the daughter of one of his enemies, and this ends the play.

Coquelin acted the famous pirate with fine spirit and was always the artist. He dominates the entire performance and has all the fat of the play, the other roles being insignificant. Jean Coquelin, his son, was John Brown, an English ally of the pirate, and played most acceptably. The cast is a long one, including M. Voliny and Miles. Dauphin, Esquilar, Loyer and Gerorgette. Many supernumeraries are employed. The scenic display was magnificent and the great battle scene proved a masterpiece of vivid realism. There is no doubt that Coquelin has a money-winner in the production. The Exposition crowds will flock to see it.

The *Athénée* has played in hard luck all this season—a just punishment, perhaps, for some of the unwholesome farces that have been offered there. The other evening the management trotted out *Notre Ami*, a comedy by Georges Mitchell that is not likely to retrieve the theatre's good fortune. The story concerns Theophile Mourson, an elderly widower who loves Marianne, the wife of his friend, Marius Pressant. Marianne dominates over her lover and the imbecile is too weak not to obey her every bidding, even to discharging his housekeeper, who had been in his employ for many years. Rose Jourdain, the daughter of another friend of Theophile's, is seduced by a young scoundrel, Paul Linteau, who deserts her when a child is born. The girl is abandoned by her father also, and Theophile assists her with a gift of a thousand francs. This gets him into hot water with his mistress, who becomes still more jealous and incensed when Theophile installs Rose as his housekeeper. The quarrel over this ends the liaison and Theophile's friendship with Pressant as well. Eventually, unsuccessful in an effort to make Linteau marry Rose, Theophile weds her himself and ends a dull and tiresome comedy. The audience did not conceal its poor opinion of *Notre Ami* and afterwards there must be another bill at the *Athénée*.

An appropriation of \$400,000 having been made for the rebuilding of the *Théâtre Français*, work has been begun and the announcement is made that the reconstructed playhouse will be absolutely fireproof, regarding the truth of which statement one may be pardoned for expressing a reasonable doubt. M. Claretie is much pleased at the many expressions of sympathy and offers of aid that he has received from subscribers and others. Mme. Bartet, by the way, recently gave M. Claretie \$500 for distribution among the employees of the burned theatre.

Sarah Bernhardt says, in response to the stories of her ill-health, that she never felt better in her life. Also, she expects to play *L'Aiglon* for two years to come. It is gratifying to learn this, but I had good authority for stating some time back that the actress' great energy had been taxed severely by the production of Rostand's new play.

The condition of M. Rostand continues precarious, and fears are expressed that his mind may be permanently affected. It would be an inestimable loss to literature and the stage if the foremost playwright of his time were to be stricken down in the zenith of his success.

The Opera Comique will produce Erlanger's opera, *Le Juif Polonais*, on April 10.

The new farce at the Cluny will be *La Femme de Paille*.

M. Noblet, one of Paris' foremost actors, has signed with the Variétés.

Alexandre Bisson's latest comedy, *Le Bon Juge*, will be exploited at the Vaudeville anon.

T. S. R.

## ROME.

Italian Prototype of L'Aiglon—Society Circus in Rome—Notes.

(Special Correspondence of The Mirror.)

ROME, April 10.

Much has been written and is still being written on Rostand's *L'Aiglon*. Its merits and defects have been freely argued, and the historical, literary and physical points of the hero have been equally discussed by experts. But no one, I think, has yet discovered that the same subject was first treated more than forty years ago by a celebrated Italian dramatic author, Richard Castelvécchio, from whose now almost forgotten dramas more than one modern dramatist has drawn inspiration for "new and original plays."

Castelvécchio's works were in vogue in Italy more than a generation ago, and were

played in every theatre and by every company in Italy. They are sometimes played even now.

By a curious coincidence Castelvécchio placed his scene in Vienna, and in Schönbühnen, and among his characters were Metternich, Eliza Napoleon, and the dancer, Fanny Ellsler. Nor does the coincidence end here. Even some of the situations and parts of the dialogue are almost identical. Considering these things, one of our best companies is urged to give Castelvécchio's work as soon as possible and let the public compare the two versions. At first the play was in six acts, but the author himself reduced it to five acts, writing at the time: "Experience has shown me that a sixth act, however logical it may seem to complete the action of the play, is always less effective than the other acts, especially the fifth act, with which the public always expects the play to end. The public likes to have something left to the imagination, something for thought to dwell upon." Thus the author, who, in his day, was considered "great," cut out the sixth act, adding only a few more words to the fifth act, which, as he said, he left to the actors to speak or not. "I do not impose them on any one," he wrote; "I care little for the applause so dear to actors, who sometimes sacrifice art to a mis-conceived idea of personal glory."

Another modern play which seems an adaptation of one of Castelvécchio's is *Odette*, but Castelvécchio's ending is much more effective and dramatic. I think that a company of Italian actors in your country might be made a paying institution, if but to support Italian stars going to America, who would not then need to take out a whole company with them, or, what is worse, would not require to act with an English speaking company. Gustavo Salvini, Novelli, and Pezzana are all looking forward to a New York visit, but the expense of taking companies with them, or the need of acting with English speaking artists, makes them pause. A company of Italian players in America, even if amateurs, might really prove very useful.

Pezzana has had a triumphal tour through Italy and is preparing for another. This time she will have a company of her own, and thinks of engaging Teresina Franchini. Under Pezzana's direction Franchini may become another Duse, who also won her first laurels in Pezzana's company.

Aristocratic amateurs gave a few days ago a circus performance for charity. The Queen was present with her mother, the Dowager Duchess of Genoa, and the Prince and Princess of Naples. The circus was crowded with our upper classes, including the elite of American and English society in Rome. Even were I a society news chronicler I could not give you the names of those present, and certainly I shall not attempt to do so now. But I will give you the names of the company. The managers were the Marquis Calabrin and Count Negroni, and the artists were: Mrs. Bartlett, Countess Chaffault, Countess Corsini, Countess Regina Oliveira, Countess Ruffo, and Carlo, Laura, and Flaminio, three children of Count Avet, Marquis Cavriani, Marquis Clemente Ciccolini, Marquis Ludovico Ciccolini, Count di Martino, Duke Galese, Marquis Guglielmi, Baron Morpurgo, Count Moroni, Duke of Belgivioso, Duke Rospigliosi, Count Senni and many other dons, sons of aristocratic families, but who do not take the family title.

In novelties there is *Quo Vadis* at the Manzoni Theatre, and it is a grand success. Play, artists, scenery, costumes, all are perfect and fully deserve the applause they get. Wonderful for Rome, sittings are being booked days in advance.

The Bandmaster is another success. The bandmaster is a poor old man, reduced to poverty through being too generous. He loves a young girl, one of his pupils, but willingly gives her up to a younger suitor and dies blessing them. The author, who is very young, gives promise for greater things, especially in the line which he has chosen and which is quite restful after the nastiness of the present French school of playwriting. Another new author has written and produced a melodrama, *The Frasteyrina*. A poor girl is persecuted by a villain in aristocratic clothes. The scenes, all written to please the gallery, fully succeeded in that aim. The Colonel, by Basso, is another success.

Rome-Romanus, on the contrary, is a failure. It is a bad imitation of Tosca. All the characters appear under different names and the scenery is the same in some acts. Notwithstanding its Latin title, the play is modern—that is, during Victor Emmanuel's reign.

Virginia Reiter is here with Pasta. She is one of our best actresses and he is one of our best actors. Virginia Reiter has a splendid repertoire and is admirable in every part she undertakes. But she has lately degraded her art by playing *The Girl from Maxim's*, the vulgarity of which was too much for an Italian public. She is returning to her old repertoire, however, and is once more a favorite. Pasta's reappearance is pleasant. He had retired, disgusted and tired of the state of the stage. He is a gentleman in every sense of the word, and while he is with Virginia Reiter we shall have no girls from Maxim's brought before us. His advice on the selection of plays will be of the greatest advantage.

Boito has promised to present *Nero* at La Scala, Milan, some time during 1902. The libretto is in five acts. One act is in Simon Mago's house, another is in the circus, two are during the fire of Rome, and the last represents Nero's flight. The acts are short and in Greek metre.

The lovely Lina Cavalieri, once a café-chantant singer, is making a genuine furor as prima donna at San Carlo, Naples. She is singing in *La Bohème*. She has a soft, sweet voice, well trained by Signora Mariani-Masi. She would make an admirable Traviata and we may see her in that role some day.

S. P. Q. R.

## REFLECTIONS.

Margaret Moffatt at short notice assumed the part of Nigdis in the Herald Square production of *Quo Vadis* on April 17, and made a favorable impression. She will continue in the part.

Orr S. Cash, who contemplated leaving the Katherine Rober company, has decided to remain as leading man for the rest of the season.

Alice Shaw and her two daughters, the famous whistlers, will arrive in New York to-day (Tuesday) on the steamship *Marquette*. They have recently been on a professional tour through South Africa.

Sister Mary Nonna, mother superior of the Institute of Holy Angels, where the children of many professionals receive their education, thanks all those who volunteered their services and contributed to the excellent bill of

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ferred at a benefit in aid of the institute at the Manhattan Theatre, Friday afternoon, April 20. Besides acts from The Carpathian and 'Way Down East, Ching Ling Foo, Amelia Summerville, Lillian Russell, Amorita, Joseph Haworth, Chauncey Olcott, and Minnie Seligman and company, who presented Gilbert's one-act drama Comedy and Tragedy, were in the bill. The performance realized about \$1,000.

Arthur Elliott and wife, Louise Wakelee, and John Fitzsimmons, resigned from the Blanche Walsh-Melbourne MacDowell company at Omaha, Neb., as they would not agree to accept half salary Holy Week. They arrived in town yesterday.

Whiting Allen arrived in town on Saturday, having finished his season as business manager of The Princess Chic. He was at once engaged to go in advance of Forepaugh and Sells Brothers' Circus and left New York yesterday. His connection with the circus is for but a limited period, at the expiration of which he will return to this city to arrange for the production of his play, *The Silent Witness*.

Margaret Gordon took Margaret Anglin's role in *The Bugle Call* at the Empire Theatre last Wednesday night, and played the part commendably.

A son was born to Mr. and Mrs. Joseph W. T. Weaver (Blanche Lillian Weaver) in London, England, on April 5.

The one-act play in which Brandon Douglas, Harrison Armstrong and H. V. Ranous will appear at the J. Cheever Goodwin benefit is an adaptation of Madame Phillip's play entitled *In the Italian Quarter*, that has been acted with considerable success in London. Through an error the play has been mentioned in the newspapers lately as the work of George H. Broadhurst.

O. W. Dibble, manager of the Alma Chester company, is seriously ill at Yonkers, N. Y.

George E. Gouge, who has been ill nearly all Winter in Hartford, Conn., is now convalescent, and is visiting in Dorchester, Mass. Mr. Gouge will go to Bethlehem, N. H., on June 1 as manager of the Howard House for the Summer.

J. S. Flaherty, business-manager of E. D. Stair's *The Three Musketeers*, has gone to Springfield, Ill., for a brief visit. He will return to New York about June 1.

A fire in an adjoining building caused the audience at Poli's Theatre, Waterbury, Conn., to disperse in haste Saturday night.

Beatrice Thorne and Clarence Bellaire joined James Young at Washington on April 16. Miss Thorne to play Lady Byron and Mr. Bellaire to play Fletcher in *Lord Byron*.

A son was born to Mr. and Mrs. J. H. Coas (Fanny Cohen) on April 22.

Edith Fisher, twelve years old, was arrested by Gerry agents on Sunday for dancing on a Long Branch steambot.

Gertrude Wolfe brought suit against Mrs. Lantry on April 20 to recover \$1,500 for alleged breach of contract four years ago.

William Marble, Jr., joined Kidnapped in New York in Chicago on April 15 for the rest of the season.

## ANOTHER CHANGE AT KOSTER AND BIAL'S.

The management of Koster and Bial's changed again yesterday afternoon. Last evening Ted D. Marks, well known on both sides of the Atlantic as a vaudeville impresario, was in charge of things. Mr. Marks is to manage the house for the London Amusement Company, Limited, who have taken the lease of the theatre for a term of years.

Although the deal was not consummated until 2 o'clock, Mr. Marks had the theatre open as usual last evening. "I got together the best bill I could on such short notice," he said to a *Mirror* man, "and my standing is, I think, a guarantee that the public will see the best vaudeville attractions obtainable at Koster and Bial's hereafter. My policy will be straight vaudeville, and my extensive acquaintance abroad gives me every facility for securing foreign novelties. Next season I purpose inaugurating a series of masked balls, to be given the first of every month. A floor will be laid over the orchestra chairs and valuable prizes offered."

It is understood that Simon Dessau, connected with Koster and Bial's earlier in the season, is prominent in the London Amusement Company. Mr. Marks, however, would not confirm this, and stated that his was the only name to be made public.

Last night's bill included Milward and Wism, Elsie Rau, Fish and Quigg, Boniti and Only Me, Sharp and Platt, Everett Trio, Gilbert and Goldie, Elliott and Allene, Melville and Stetson, and the Florence Troupe.

## MUSIC NOTES.

The Newburyport, Mass., Choral Union, directed by Emil Mollenhauer, sang Frederick R. Burton's "Hawatha," with J. C. Bartlett, Gwilym Miles, Etta Kileski Bradbury, and Edith McGregor as soloists.

David Bispham gave another song recital at Mendelssohn Hall on April 16, assisted by Henry Wauer.

Vladimir de Pachman gave his last piano recital of the season at Carnegie Hall on April 19.

Earl Gulick gave a successful song recital on April 19 at the Waldorf-Astoria, assisted by Francis Fischer Powers, Adolf Glose, Augusta Glose, and Lillian Littlehales.

The Rudolph Aronson Opera Company was incorporated in Albany on April 17 with a capital of \$25,000. Rudolph Aronson, Mitchell Levy, Morris Borowitz, and James C. De La Mare are the directors, and the company mean to produce here the operas recently secured in Vienna by Mr. Aronson.

The Metropolitan English Grand Opera Company was incorporated on April 19 at Newark, N. J., with a capital of \$50,000, being the formal merging of the Maurice Grau Opera Company and the Castle Square Opera Company.

Marie de Rohan, assisted by Dudley Buck, Jr., and Henry Waller, gave a song recital at the Waldorf-Astoria on April 20.

A concert in aid of the Mothers' and Babies' Hospital will be given at the Waldorf-Astoria on April 27. Mackenzie Gordon, Edward Brigham, Katherine Fiske, Agnes Meany, and the Misses Klockhoefer will appear.

A musical entertainment will be given for Emma Steiner at Lyric Hall in this city on May 1.

Edwin Harvey Lockhart gave a musicale last evening at Carnegie Lyceum, assisted by Mrs. George A. Smith, Mrs. William Paulding De Nike, Emma Williams, and Horace H. Klauy.

Frieda Siemens, Louise Volpert, and Leo Lieberman were the soloists at the Sunday night concert of the New York Liederkreis.

The farewell concert of Sousa's Band before their departure for Europe was given on Sunday at the Metropolitan Opera House. Blanche Duffield, Bertha Bucklin, and Arthur Pryor were the soloists.

— "A Day of Looking a bit."









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# WARNING TO THE PUBLIC

## HUMAN HEARTS

Under the Sole Management and Ownership of WILLIAM E. NANKEVILLE.

The Hon. E. F. Dunne, Judge of the Circuit Court of Cook County, in and for the City of Chicago, in the State of Illinois, after a protracted law suit brought by Esther V. Cuff against William E. Nankeville concerning the ownership of the play of Human Hearts after a long trial has decided that William E. Nankeville is the sole owner, proprietor and manager of the play known as Human Hearts and has issued a permanent injunction against any person in the world interfering with Mr. Nankeville's sole and exclusive property in said play.

Managers of Companies and Managers of Theatres and Opera Houses please take notice that I will protect my name, title, fame, reputation and business interests as the sole owner and proprietor of said play as the laws of the United States require. Messrs. Howe & Hummel, Counselors at Law, New York City, and Messrs. Thomas S. Hogan and E. C. Stapleton of Chicago, Illinois, Counselors at Law, will give every attention to all impostors using my play wherever they may be found, and they are instructed by me to prosecute the same to the full extent of the law. Each of these gentlemen have a certified copy of the decree of the Circuit Court of Cook County, which is final and decides in my favor on every point.

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### STANHOPE-WHEATCROFT MATINEE.

The final matinee for this season of the Stanhope-Wheatcroft Dramatic School was given last Thursday afternoon at the Madison Square Theatre. Nearly all of the students who took part in the earlier performances appeared in one or another of the five short plays presented, and nearly every one of them showed improvement in elocution, in manner, and most of all in poise. Of the twenty-four young players at least half a dozen seemed to be the possessors of dramatic talents that should serve to elevate them, in time, to excellent positions on the stage. The others, being well schooled in the outward accomplishments of the actor's art, though lacking, apparently, the spark of genius, will doubtless prove excellent additions to the rank and file of the profession. The season's class, taken as a whole, is a credit to the school, and the programme on Thursday was one of the best given by students in New York this year.

The programme consisted of three old plays—Who's to Win Him? by Thomas J. Williams; The Cape Mail, by Clement Scott, and A Quiet Family, by William Suter—and two new plays of interest and worth, entitled A Country Comedy, by Henry S. Kirk, and Rue, by Eva Brodrique. Ward MacDonald and Marie Secorde were billed to appear in a scene from Hamlet, but the illness of Mr. MacDonald prevented his appearance.

The ancient and rather tiresome comedy, Who's to Win Him? was acted first by the following cast:

Cyril Dashwood	George Gruber
Prattleton Primrose	William G. Allen
Squire Brushleigh	Fred W. Cousins
Rose	Mildred Keith
Sylvia	Hazel Steiner
Minnetta	Ellen Lewis Lee
Maudora	Cornelia Hunter
Arabella	Julie Elspeth

Burdened as they were by the silly speeches and almost interminable asides with which the play abounds, the students strove lustily to give the scenes some slight semblance of naturalness. It was a difficult task, however, and the only players who succeeded in making their impersonations agreeable to the audience were Mildred Keith and William G. Allen. The rest acted earnestly, but with small success.

The other comedy of a former generation that had a place in the bill was A Quiet Family. It is, as will be remembered, a worthy representative of that class of old-fashioned farce that depends entirely upon household quarreling for its humor. The familiar roles were distributed as follows:

Benjamin Bibbs	Edward B. Lally
Barnaby Bibbs	William G. Allen
Peter Parker	Roy Applegate
Grumpy	Fred W. Cousins
Mrs. Benjamin Bibbs	Catherine Marline
Mrs. Barnaby Bibbs	Mary L. Cassidy
Selina Summers	Clare Force
Barley	Elizabeth Cook

The characters were all acted acceptably and there was in the performance the exaggerated spirit and dash that were admired a half century ago. Edward B. Lally and William G. Allen acted the two principal roles in the traditional fashion—each in this case as an uproarious fashion—and Mary L. Cassidy, as Mrs. Barnaby Bibbs, was up to the old standards of stage shrewishness.

Having disposed of the oldest of the plays, the three others, that were thoroughly enjoyable, may be considered. The Cape Mail has often been presented in America and its pathetic story is well known to most theatre-goers. It is admirably suited to the use to which it was put on Thursday, since there is to be found in it a range of emotion and each of the characters is strong enough to be worthy of careful study. The performance gave evidence of painstaking rehearsal and brought out the best talents of several of the players. The cast was as follows:

Mrs. Frank Preston	Hallie Gauhan
Mrs. Preston, Sr.	May Kintzing
Mary Preston	Cornelia Hunter
Surgeon Major Hugh Marsden	Roy Applegate
Mr. Quick	Edward B. Lally
Barley	Mary L. Cassidy
Mason	Bertha Mantilla

Hallie Gauhan was admirable in the trying emotional role of Mrs. Frank Preston. She was sincere in every word and gesture and erred only in overdoing some of the more intense scenes. May Kintzing impersonated the old blind mother, Mrs. Preston, with fine intelligence and feeling, and Cornelia Hunter as Mary Preston was exceedingly effective in her display of the conflict between the emotions of grief, anxiety and joy. Roy Applegate was a rather stiff Hugh Marsden and Edward B. Lally, though conscientious in his work, was unnaturally fidgety as Mr. Quick, the attorney.

A Country Comedy, that was next presented

for the first time in New York, had the disadvantage of appearing too close upon the heels of the production of Oliver Goldsmith. The theme of Henry S. Kirk's delightful little comedy is so like that of the first act of Augustus Thomas' drama that it did not receive from the audience the appreciation that was its due. The action of the play takes place at Kent, England, in 1773. Mr. Fairfield, a country gentleman, relates to his sister, Mrs. Carey, and his daughter, Judith, the plot of She Stoops to Conquer, that has just been produced in London. As the three sit before their great open fire discussing the play a servant announces the arrival of two travelers, who, taking the house to be an inn, demand accommodations for the night. The mischief-loving Judith, seeing the likeness between Dr. Goldsmith's play and the situation that they are actually in, prevails upon her genial old father to emulate Mr. Harcastle and receive the strangers. The scenes that follow are, of course, confessedly based upon She Stoops to Conquer. Judith appears as the waiting maid and captures the heart of Lord Nevis, while Mr. Fairfield, enjoying the prank exceedingly, makes friends with the other traveler, Captain Hawley. At the last the strangers learn the true state of affairs through their discovery of a copy of She Stoops to Conquer, lying open on a table by the fireside. The joke is appreciated all around and brings about a particularly happy ending for Judith and Lord Nevis. This story is very brightly and prettily set forth in Mr. Kirk's play and the situations are worked out skillfully in point of dramatic construction. The parts were allotted as follows:

Mr. Fairfield	Charles W. Hanford
Lord Nevis	George Gruber
Captain Hawley	Robert Deshon
Perkins	John L. Taylor
Mrs. Carey	Eleanor Charlis
Judith Fairfield	Katherine Earl

Charles W. Hanford acted the good-humored old country gentleman in very creditable fashion, with an ease and breadth of manner that were delightful. Robert Deshon was acceptable as Captain Hawley, though the part was not one in which his best talents might be displayed. George Gruber was a heavy Lord Nevis—too doleful by far for such a sprightly maid as Judith Fairfield. And Judith Fairfield as impersonated by Katherine Earl was a sprightly, winsome and refreshing maid indeed. Miss Earl's portrayal had about it all the charms that experienced actresses are mistress of, and there was scarcely a point in her work upon which may be hung a word of adverse criticism. Eleanor Charlis was hardly impressive enough as Mrs. Carey to make the role stand out in its proper position in the dramatic picture. John L. Taylor acted his small part of Perkins very nicely. The comedy was mounted in an excellent manner and the stage-management could scarcely have been better.

In presenting the next play, Rue, by Eva Brodrique, the students ventured into a province of dramatic art that is rarely entered by any save players of experience and of the most lofty artistic ideals. The play, short and unsatisfying as it is, indicates the tendency on the part of American writers to follow in the path laid out by Ibsen and since trod by the ablest dramatists of Europe. Rue is "a psychological study in one act." As such it is worthy the attention of those who mark the progress of play-writing in America. As a drama it is crude, rather tedious and sadly out of artistic balance. The heroine, Rue Hatherley, is a young woman of American birth and parentage, whose imaginative tendencies in her childhood frowned upon by her Puritanical father and mother. Robbed thus—as many American children are robbed—of the fanciful kingdom of youth, with its poetry and precious illusions, she develops into an introspective, headstrong girl who purposefully deceives herself about her friends and her friends about herself in order to gain the touch of romance in her life that should have been supplied by the fairy books of childhood. When the play opens she is in New York, free of parental authority, endeavoring to fashion her life according to her whimsical ideals. Her wit and accomplishments, and the mystery that seems to surround her, make her a striking figure in the circle of fashionable society in which she has gained a foothold. She acts entirely upon her impulses, follows every whim that seizes her, and falsifies constantly because the truth, being commonplace, is obnoxious to her. A newspaper writer, Luyph Sinbert, whom she honestly loves, begs her to marry him, and for once she puts aside pretense, confesses that she loves him and further tells him the truth about herself. At once she feels a repugnance

for him because he has penetrated the veil of romance that has surrounded her. She drives him away—the next instant wishing him back. Darting to the window to call him she sees that he is driving away by a winding road that, owing to recently made excavations, is exceedingly dangerous. She rushes out and stops Sinbert's horse as he is about to plunge into the deep trench, but in doing so she is fatally injured, and dies as the curtain falls.

Technically the play is poor. From a really strong situation at the outset, when Rue makes her first entrance, the construction dwindles in quality to the awkward, forced and wholly unimpressive tragedy at the last. And by killing her heroine the authoress shirks also her responsibility as a student of psychology. She introduces and carefully dissects a human type that has come to be familiar enough in America. The heroine declares herself to be a personification of the theories of Max Nordau. But the authoress does not intend, apparently, to offer this as her own explanation of the case, nor does she supply any better one. She presents a problem, and then, instead of suggesting a solution, she simply kills off the individual case and allows the problem to go on its way unanswered. Thus the psychological study of Rue is a bootless enterprise, and as a piece of dramatic literature the play is only worth while as an exposition of a type strangely interesting but so difficult to describe or portray that it is shunned almost universally by writers of novels and plays.

The drama was presented on Thursday afternoon in a fashion that brought out its every worthy point by the following cast:

Rue Hatherley	Adeline Raffetto
Mrs. Winchester	Eleanor Charlis
Miss Portia Prattent	Julie Elspeth
Luyph Sinbert	Charles W. Hanford
John Winchester	Roy Applegate
Dr. Rowland	Edward B. Lally
Father Agater	Robert Deshon
Reynolds	John L. Taylor

Adeline Raffetto, in the title-role, gave a performance so luminous that she held the attention of the audience through every moment of the play. Her voice expressed perfectly the varying emotions of the lines, her facial expression was always true, and her gestures were as graceful as she herself is beautiful. Charles W. Hanford was excellent in the leading part of Luyph Sinbert, and Robert Deshon was a capital Father Agater. The other roles were acted fairly well, and the stage-management was good.

### THE CALLBOY'S COMMENTS.

Ezra Kendall is not the only one in his family. As a humorist the genial Ezra is all right, of course, but he has a twelve-year-old son who looms up already as a formidable rival and who seems to have inherited the gentle genius for gags that runs riot in the soul of Ezra. Roy Kendall—that's the name of the particular young Kendall in question—sends me two gags of his own invention and says that maybe I would like to use them. I should say so and on their merits, too.

No. 1: A Jew had a wife and five children. The wife became ill, very ill, but the children were all well enough. Some one asked the Jew why he didn't call a doctor for his wife. "Ah!" he replied, "I don't want to waste der monnee—I wait and see ef der children air goin' ter be seck!"

No. 2: Two Irishmen on a trolley car were discussing the motorman's job. "Tell me, Moike," said one, "can yer mek out wboy a motormon bes loike a good thief?" "I can not," replied Mike. "Well," returned the first, "th' nayther av thim gives any one a chance t' get on."

The only original Ezra will have to take excellent care of his laurels. It is a matter of doubt whether, at the age of twelve, he could have tied Roy. And now I presume that some of the ingenious borrowers in vaudeville will appropriate these gags with the same old glee that they have been wont to adopt those of the joyous Ezra. It must have been a bad day for some folk when Ezra took it into his head to copyright his later monologues. That's just what he's done, though.

Manager T. J. Myers, of the Kansas City Orpheum, sends in this instructive epistle received by him:

DEAR SIR:—I am, by some, called an Elocutionist, and at the request of my friends, I would like to appear on the stage as such. I will appear as Archie Deen and speak Josh Billings' travel through the west. If my service is acceptable let me know.

The young man told what he is called "by

some," but did not mention what he is probably called by others.

Darktown is out again with the following that came to THE MIRROR from Yellow Springs, O.:

DEAR SIR:—With much pleasure I write to you, to please inform me to the Public as I desire a job traveling with a troupe play a old mans part natural talented Comedian Colored man. Settled can give furnish good reference from early child hood. Aged 39 years. Who is apt to learn any part which may be assigned. give me all Peticulars.

It isn't everybody, settled or unsettled, that can give references from early childhood. More than a few of my acquaintances, staid, sedate and peaceable at present, I happen to know were in the way of being holy terrors during the happy days of their respective childhoods. Even when I consider at times the advisability of reviving some of the stunts of my own remote youth I find that the arts of that amiable epoch are irrevocably lost. Last week I went over to see the Forepaugh-Sells shows, and as I drew nigh unto Madison Square Garden the memory of long, long ago bobbed up serenely. Not the like-a-boy-again feeling that you read about, alleged to be inspired by glimpses of spangled banners, prancing steeds, festive clowns and all that, but a mad, desperate, unhallowed impulse to sneak under the tent. I walked all around the Garden looking for a penetrable spot in the canvas, but it was of no use. Though I didn't meet a single one of the old familiar chaps with spikes in their hands that used to have to be dodged, there wasn't a ghost of a chance. "In the bright Lexington of youth," as Jac Tucker would say, there had been no such word as fail, but here I was up against a whole dictionary of synonyms for that same proposition. So I had to go around in the main entrance and slide in as became age and dignity. It made me feel cheap and sore and yellow. The memory of other days cropped out and scorned my present insufficiency. But there was no getting away from it—these days are not those, and that's all there is about it. Involuntarily, the memory still regnant, I shielded the uniformed attendants and spotted places to hide under the animal wagons. But the gentlemen in charge civilly ignored me, and the elephants, the rhinoceros and things regarded me with no especial interest. Matters had changed somehow. Coming in like an ordinary person—as any fool could do if he but had the price—took a lot of the shine off things. These used to be an exhilaration in the suspecting eyes of the canvas men, in the reproachful glances of the high-minded animals. Even the show itself—far more wondrous, in truth, than any that used to drive into the old town in clouds of dust and swarms of urchins before the days of "railroad shows"—missed somehow the glamour of the ones with pregame tents and blue-painted board seats and unspeakable red lemonade. It was all so different and it made one pause to wonder why. It couldn't be, of course, that I am older now. That's absurd, indeed, for I had it still in my heart to crawl under the tent. Only there wasn't any tent. My will was as good as ever, but the dear old game wouldn't work. And knowing full well my own feelings, what folly it would have been to have given my childhood as a reference to the man behind the gate. Thus conscience doth make cowards of us all.

More than a few times of late I have been impressed by the fact that nearly all the New York managers, no doubt unwittingly, cause theatregoers very considerable annoyance by a little show of carelessness that, it seems, might easily be avoided. It is in their advertised announcements of the time at which performances are to begin. I do not mean that they should advertise precisely the moment that the overture will commence, for that depends, as we all know, upon several things. But they might decide, it appears to me, upon some particular time to advertise and stick to that in all the announcements. In one recent case the posted bills of the play said "evenings at 8," the newspaper advertisements had it 8.30, and the newspaper list of "Amusements To-night," or whatever they call it, gave it 8.15. Almost every theatre's announcements ring in a difference in time, and it worries the gentle citizen who starts from home on an 8.30 basis to read on his way to the play that it will begin at 8. The managers might take two or three minutes off some time and think it over, and try to strike an average time. It could do no harm to try.

THE CALLBOY.

Julia Morison a hit.



## TELEGRAPHIC NEWS

## CHICAGO.

Otis Skinner Presents Prince Otto—Blanche Walsh III—Western News.

(Special to The Mirror.)

CHICAGO, April 23.

When the officials of the Building Department go around to the theatres and order the sale of tickets stopped, as they did here one night last week, it is a pretty good evidence that business is fairly satisfactory in Chicago. Even our gorgeous old friend, Cleopatra, turned 'em away at McVicker's, and Blanche Walsh and Melbourne MacDowell had a great week up to Friday, when Miss Walsh was taken down with the mumps! Just imagine Cleopatra with the mumps! It was hoped that the star would appear at the matinee Saturday, but it developed early in the day that she was very ill, so the matinee and night money were returned, and Otis Skinner pushed his opening ahead twenty-four hours and gave his new play, Prince Otto, before a very large and enthusiastic audience. The drama scored a big hit and is sure of a successful run. The star, Miss Comstock, Miss Filkins and Miss Darbin, all did fine work, and the staging is most picturesque. The sudden change of date fooled the first-nighters, all of whom had seats for last evening, so the popular actor had a double ovation. His play is cast as follows:

Otto Friedrich Wilhelm	Mr. Skinner
Dr. Gottfried von Walden	Mr. Sylvester
Baron von Kanderberg	Mr. Pascoe
Chancellor Puffels	Mr. Edwards
Count Steinbach	Mr. Walters
Von Stolpe	Mr. Perolat
Major Furgus	Mr. Pennington
Lord Philip Saxe	Mr. Davies
Attendant	Mr. Webster
Farmer Leopold	Mr. Edwin
Gustave	Mr. Andrews
Seraphina	Miss Comstock
Countess von Malten	Miss Filkins
Madame Fadhils	Miss Lea
Madame Steinbach	Miss Peyton
Baroness Hungerstadt	Miss Vance
Mina	Miss Durbin

The story of Prince Otto follows with considerable fidelity the story of the Stevenson novel, from which it was adapted by Mr. Skinner. The locale of the first act is the cottage of one of the peasant-farmers of the principality of Kronefeld. It is here that the Prince meets his wife, and discovers that she is a very lovable woman.

In the second act, which is placed in the Princess's salon at the palace at Lauterheim, the Prince, returning from the hunt unexpectedly, finds that one of his guests has been accused of being a spy by his Prime Minister, and his effects seized. Among them is a diary, which, upon being read, is found to contain a most minute account of the sayings and doings of the court and many personal observations which anger the Prince to that extent that he orders the traveling carriage of his guest. There has been a plot on foot, aided by the Prime Minister, to overthrow the principality and place himself at the head of a republic to be formed. This has been discovered by the Prince in the first act, and in the third act, which is placed in the council chamber at the palace, he uncovers the plot to the Princess, who is but a puppet in the hands of the Prime Minister.

Her marriage with the Prince has been a loveless one, contracted for reasons of state only, she being the daughter of a neighboring Grand Duke, while the Prince has been a pleasure-loving mortal, and has turned over to her the entire care of his principality. The Prime Minister is half in love with the Princess, and in the fourth act, which is placed in one of the state apartments of the palace, he proceeds to tell her so. She, insulted beyond measure and awakening for the first time to the fact that she really loves the Prince, having no other means at hand, snatches a dagger from a stand of arms and stabs her persecutor. As the Prime Minister falls he calls for help, and the cry is answered by the guards of the palace, who are in his pay, and the Prince. The latter takes the situation in at a glance, and, as an attempt is made to arrest the Princess, takes the blame upon himself. The Prince is sent to the fortress of Drachenstein, which is the first scene of the last act, and is rescued by the Countess von Malten, the mistress of the Prime Minister, who brings him a free pardon signed by her lover, for Kanderberg is not seriously wounded and is now in power. The Princess has been driven from the palace and has gone out into the world. The Prince, the moment he is restored to freedom, goes to find the Princess.

They meet at the cottage of the farmer, which is the scene of the first act, as well as the second scene of the last act. All is forgiven and forgotten, and the play ends with a pretty love scene.

The April dinner of the Forty Club will occur at the Wellington Hotel to-morrow, and among the club guests will be Otis Skinner, Frank Burbeck, Herbert Gresham, Joseph J. Buckley, George A. Beane, Howell Hansel, Charles Warren, Tony Denier, W. C. Andrews, H. Rees Davies, George Cohan, Joseph F. Sheehan and W. H. Clark.

Genial May Irwin will continue to be a sister to us for another week at the Grand Opera House. Her Sister Mary has caught on in great shape and the theatre is crowded at every performance. Richard Mansfield will follow in repertoire and then Weber and Fields will come for a week.

There is a good deal in a name, after all. Last night Manager Hutton placarded the front of the Lyric with posters which read: "The greatest show on earth—Next Door." And the easily led public marched into the Chicago Opera House adjoining. They did not realize that Next Door was the title of the Lyric play. Which reminds me that Gus Thomas explained the big business of Henry Miller during Dewey week in New York by explaining that visitors read "The Only Way" and thought it was.

The profile Lincoln J. Carter was telling me the other day of his plans for next season. He will have three new plays. One is The Eleventh Hour, which will be produced here at the Criterion May 2; another is The Flaming Sword, in which Go-Won-Go-Mohawk will star, and the third is Down Mobile, a "coon" affair. Mr. Carter will have on the road his productions of Under the Dome, The Heart of Chicago, Chattanooga and The Past Mail.

Andy Mackay has declared that he will have a Sapho company on the road next season and "Punch" Wheeler has opened a Winter book on the proposition, offering odds that he does not—100 to 1 straight, 40 to 1 place and 10 to 1 show. I have already placed a

small "show" commission, as Andy is always "in the money."

Maude Adams in The Little Minister was followed at Powers' tonight by Sir Henry Irving and Ellen Terry in The Merchant of Venice, accompanied by souvenir editions of the play in honor of Shakespeare's birthday. The Bella, Robespierre and Nance Oldfield will be seen during the week, and Annie Russell will follow in Miss Hobbs.

When Mr. Mansfield returns to the Grand Opera House next Monday night it is likely that the Havlin house will be thrown open in its remodeled form with Cyrano de Bergerac. During the first of the star's two weeks he will also be seen in The First Violin, A Parisian Romance, Beau Brummel and Dr. Jekyll and Mr. Hyde.

It was reported here the other day that Manager Stair, of the Great Northern, would also have the leases of the Alhambra, Bijou and Criterion next season, but this is wrong. Manager Ward, of the Alhambra; Manager Carter, of the Criterion, and Managers McCloy and Colvin, of the Bijou, will all book (through Manager Stair, which probably gave rise to the report.

The types knew better than I did and spoiled one for me last week. The German lawyer I referred to said: "Id is nod, vot does he do—id is vot does he don't do." (Get this right, Bill.)

Shakespeare within the reach of all made a hit at the Dearborn last week. Julia Stuart was awarded high praise for her Rosalind. Romeo and Juliet is billed for May 6. The stock is doing Men and Women this week, with What Happened to Jones underlined.

George W. Monroe appeared as Mrs. B. O'Shaughnessy at the Great Northern yesterday, and Why Smith Left Home will follow next Sunday. Later on Manager Stair will put on J. H. Wallick's big production of The Dairy Farm for a Summer run.

Around the World in Eighty Days has met with such success at Hopkins' that the stock there is continuing it this week.

The farewell week of the regular Castle Square season at the Studenbaker opened tonight, Faust being the bill, and during the week Il Trovatore, Mignon and Carmen will be heard. The house will then be given over to the Methodist Conference until May 30, when the other branch of the Castle Square organization will open in The Mikado.

Paderewski will give a farewell concert at the Auditorium next Saturday afternoon, and the farewell Thomas concert will occur there next Friday afternoon and Saturday evening, with Leopold Kramer, concertmeister of the orchestra, as soloist, while the Apollo Club will present the oratorio of "Mary Magdalen" at the same house Thursday night, with Madame Galski, George J. Hamlin, C. W. Clark and Marshall Pease as soloists.

Manager Milward Adams, of the Auditorium, has been appointed one of the judges of awards of stage and theatrical appliances at the Paris Exposition, and sails for Europe very soon.

A son has been born to Mr. and Mrs. Samuel Insull (Gladys Wallis) in this city.

For Liberty and Love is the bill at the Bijou this week, with Fogg's Ferry to follow; A Man of Mystery followed Coon Hollow up at the Alhambra yesterday; and over at the Academy of Music Sapho was succeeded by Vogel and Deming's Minstrels.

"The Champs Elysees of the Paris of America" is what the press agent calls the late Sam T. Jack's Chicago home. Charlie De Garmo couldn't beat that.

Already the management of the Grand is receiving applications for the Weber and Fields engagement at that house in May.

Too Much Money is the underline at the Lyric, and Vogel and Deming's Minstrels at the Alhambra.

An elaborate Easter card received last week reminded me from the autograph that my good friend Verner Clarges is still alive and—rejoicing, not kicking.

Clever Marguerite Fish (Baby Benson) and her genial husband, Charlie Warren, with their bright and talented boy, Charles Denver Warren, are both here once more, and their friends gave them a royal welcome at the Olympic to-day.

The bill over at the Criterion this week is Uncle Josh Spruceby. —"BIPP" HALL.

## BOSTON.

Successful Attractions—Summer Prospects—Notes of Interest.

(Special to The Mirror.)

Boston, April 23.

The Columbia seems to have made a ten strike when it arranged for a revival of The Lady Slavey, which had only one engagement in Boston and made the biggest sort of a hit at that time. The revival to-night was made by practically the same company seen here a few weeks ago in The Rounders. Dan Daly and Marie Dressler are now featured as in their original roles, and La Petite Adelaide has been specially engaged for Boston.

Daniel Frohman's Stock company in The Manoeuvres of Jane opened a week's engagement at the Hollis to-night, the performance being a benefit to Joseph F. Wagner and Vincent T. Fetherstone, treasurer and ticket agent of the house.

Francis Wilson's operatic version of Cyrano de Bergerac at the Tremont will be succeeded on Thursday by Erminie, with Mr. Wilson, Pauline Hall, and Jennie Weathersby in their original characters.

Hoyt's A Trip to Chinatown has had no end of Boston engagements, but it always draws well here, and the presentation to-night was a special novelty, for it was the first time that Harry Gilfoil had appeared here at the lead of the company. Will Philbrick made one of the hits.

Alice Nielsen has been playing to the capacity of the Museum, and the orchestra would be under the stage, were it possible to give a comic opera with the musicians in that position. The Singing Girl has proved the biggest hit that Miss Nielsen has ever had here, but the engagement is limited to this week.

Quo Vadis has made the biggest sort of a hit at the Castle Square, and I would not be surprised to see it run for weeks. As a spectacular production, it is the most elaborate thing that the Castle Square has ever done, and the scenery, by Ansel Cook, has proved especially effective, fully equaling that shown in the rival New York productions.

Edith Talbot has the chances of the week in the production of A Nutmeg Match by the stock at the Bowdoin Square.

It was quite a compliment to Cole and Johnson that their production of A Trip to Coontown should make such a hit at the Grand Opera House that a return engagement should

be necessary as soon as this. The Telephone Girl will follow.

The melodramas by Oliver Doud Byron seem to be just the thing for the stock at the Grand, and this week it is The Turn of the Tide that holds the stage.

Samuel McKee, who has been business-manager of the Museum for the past two seasons, and has made an unusual number of friends in that position, has resigned on account of poor health, and will go at once to the Hot Springs. At the dinner given in his honor last week he was presented with a handsome horseshoe pin of diamonds.

Marie George has written to Boston friends, telling of her safe arrival in London, but confessing that she was woefully seasick on the voyage over.

William Charles Masson, so long a favorite at the Castle Square, will probably play in the Gilmour-Rodriguez Stock at the Tremont this Summer.

Hope Ross has been engaged as the soubrette of the Castle Square stock for the Summer, and will make her first appearance early in May.

Charles J. Reed will have a testimonial at the Hollis, May 14.

Francis Wilson has taken up golf, and last week he had an afternoon with Harry Vardon, the famous champion. Later in the week he was beaten by George Sargent.

Deceived Deceivers, a new one-act play, by Mrs. E. G. Sutherland, will be played by Mabel Dixey and Mary Young at the Invalid Aid Society benefit this week.

The changes in Music Hall send the "Pop" concerts to the Mechanics' Building this year, opening May 10, with the grand orchestra led by Max Zach. Mrs. W. S. Butler's festival, under direction of Lilla Viles Wyman, will also occur there.

William Broderick has been suffering with laryngitis, but he has recovered so that he will rejoin Francis Wilson for Erminie's revival.

One of the Boston theatres caught fire one evening last week, but the blaze was so quickly extinguished that the audience did not even know that the engines were near.

Frank L. Perley entertained Mr. and Mrs. George Bowles (Jessica Duncan) upon his suburban farm one day last week.

Edward E. Rice has abandoned his scheme for a professional production of Mikado and the Musketeer here this Summer.

A. H. Chamberlyn has secured the land for his open air garden at the Columbia, and the consent of the police is all that remains.

Emma Sheridan Frye is coming to Boston for the meeting of the National Association of Amateur Journalists in July.

T. B. Lothian has been appointed business-manager of the Museum.

Mam'selle of the Varieties, a musical comedy, by E. L. Hadaway and George Lowell Tracey, had a successful production at Malden last week by amateurs. Beatrice Norcross and Charles E. Alexander scored the hits. —JAY BENTON.

## PHILADELPHIA.

Bills of the Week—Mrs. Fiske's Success—Big Vaudeville Bills.

(Special to The Mirror.)

PHILADELPHIA, April 23.

The success of Mrs. Fiske in Becky Sharp at Gilmore's Auditorium is the greatest, both artistically and pecuniarily, of the season.

The Girl from Maxim's, that was at the Chestnut Street Theatre last week, did light business. Merri Osbourne was unable to appear, and her place was filled by an understudy. Anna Held in Papa's Wife is the attraction at this house for the next two weeks. It is a return date, with prospect of fair returns. Weber and Fields May 7-12.

Creston Clarke and Adelaide Prince are in their second week at the Park Theatre. Large audiences greet them at every performance. Romeo and Juliet and The Fool's Revenge form the programme for this week.

At the Broad Street Theatre Virginia Calhoun appears in Borderside. E. H. Sothorn and Virginia Harned April 30-May 12.

Mr. and Mrs. Kendal are playing a return at the Chestnut Street Opera House this week, opening with A White Lie, for three nights, with The Elder Miss Blossom for the rest of the week. Wheels Within Wheels April 23-28. Sir Henry Irving and Ellen Terry May 10-12.

The Walnut Street Theatre has Mam'selle 'Awkins, with Josephine Hall in the title-part. Nothing has been booked to follow this attraction.

The Two Orphans is presented by the Durban-Sheeler Stock company to large business at the Girard Avenue Theatre. Rose Stahl's delineation of the blind girl Louise elicits the sympathies of the audience, while the entire company does capable work. Darkest Russia April 30. Quo Vadis is in preparation.

Bonnie Scotland receives its first stock representation this week at Forepaugh's Theatre. It is capably presented and well received. Next week, The First Born and A Nutmeg Match.

The National Theatre has a good card in King of the Opium Ring. The Sorrows of Satan April 30.

The Standard Theatre Stock company appears in A Fair Rebel. The vaudeville features between the acts are the Jacksons, and Connors and Dunn. Business fair. Next week, Camille.

Kellar is at the People's Theatre. Across the Pacific next week.

Dumont's Minstrels at the Eleventh Street Opera House, with their unchanged Easter programme, are giving their patrons a great treat. Hughey Dougherty's benefit takes place April 26.

The Grand Opera House, with fashionable vaudeville, have made immense progress this and last week in furnishing a class of attractions that meets the approval of their patrons. Della Fox and her assistants remain for a second week. The new features are Laura Burt, Frederick Bond and company, Billy Van, James Richmond Glenroy, Johnson, Davenport and Lorella, George Neville and company, Evans and Vidoco, the three Watsons, the Curtis Sisters, and Ford and Lewis.

At Keith's, where business is always at the top-notch, the current programme embraces Joseph Hart and Carrie De Mar, their second week. In A Close Call, Marshall P. Wilder, Will M. Cressy and Blanche Darne, Louise Thorndyke Boucicault and James Horne, Clarence Vance, John T. Powers, Moliere Sisters, Francelli and Lewis, Mitchell and Cain, Bicknell, Wood and Ray, Seth Weeks, and the Rexos. Next week the headliners are John W. Albaugh, Jr., who makes his first appearance in vaudeville in the one-act play, Trenton, and Adolf Zink, the Lilliputian comedian.

Max Arnold, the blind comedian, will have his annual benefit at the Chestnut Street Theatre April 27. A lengthy programme is prom-

ised, prominent being Thomas Q. Seabrooke, who will appear in his new sketch specially prepared for his entree into vaudeville. Robert J. Watts will have charge of the stage.

The New York Marine Band, under the leadership of Albert G. Ronati, has been engaged for the season at Chestnut Hill Park.

M. W. Taylor is manager of the Philadelphia Ball Park Amusement Company, to give concerts and vaudeville entertainments in the evenings at Reach and Rogers' base ball grounds on North Broad Street.

Paderewski will give his farewell recital in this city at the Academy of Music May 5.

The opening of the base ball season is having its effect on theatres giving daily matinees.

The Republican National Convention, to nominate the next President, will convene in this city June 18. The outside attractions will prove a counter attraction to our theatres, and our managers are not over jubilant regarding pecuniary returns. —S. FERNBERGER.

## ST. LOUIS.

Summer Closings Begin—Castle Square's Last Week—Rice Productions at Delmar.

(Special to The Mirror.)

St. Louis, April 23.

Julia Marlowe appeared at the Olympic this evening in Barbara Frietchie. The Olympic will close for the season on Saturday.

The Century closed for the season Sunday evening, the last production being The Belle of New York. Annie Russell in Miss Hobbs was booked for this week, but canceled.

The farewell week of the Castle Square Opera company opened this evening at Music Hall with Il Trovatore, the first of a repertoire of five of the greatest successes of the present season. The cast of Il Trovatore embraced the favorites of the roles of the former productions, notably Joseph F. Sheehan as Manrico, Adelaide Norwood as Leonora, and Mary Linck as Azucena. Tuesday evening the bill will be Lucia di Lammermoor, with practically the same cast as when it scored its former success. Yvonne de Treville will be the Lucia; Barron Berthold, Sir Edgar, and Harry Luckstone, Sir Henry. The Mikado will be presented Wednesday matinee and evening, and by special request Joseph F. Sheehan will take the role of Nanki Poo; Gertrude Quinlan, who made such a hit as Patti Sing, will come from New York especially to take this role for the two performances; Adelaide Norwood will be the Yum-Yum. Thursday evening and Saturday matinee Faust will be given, with Joseph F. Sheehan as Faust, W. H. Clarke as Mephistopheles, Yvonne de Treville as Marguerite, Homer Lind as Valentine, and Mary Linck as Siebel. Friday and Saturday evenings Aida will be presented, with Joseph F. Sheehan as Rhadames, Adelaide Norwood as Aida, W. W. Hinshaw as King, Mary Linck as Amneris, Frank H. Belcher as Ramfis, and Homer Lind as Amonasro. Other artists appearing during the week are Francis J. Boyle, A. Harty, W. H. Grimke, Richard Jones, D. J. McCaffrey, E. P. Temple, E. G. Kismann, Della Niven, Rose Campbell and Lillian Lancaster.

Hopkins' Stock company is presenting Caprice this week, with Victory Mateman and Maurice Freeman in the leading roles. The vaudeville bill consists of Lillian Leslie, Lavender and Tomson, and Parvita, with new views. Benefits announced at Hopkins' are: April 23, Treasurer William Schaefer; April 27, Maurice Freeman and Nadine Winston; April 30, Arthur Mackley, and May 1, Manager Gumpertz. Next week, Uncle Tom's Cabin.

My Innocent Boy came to the Grand yesterday for a week's stay. Edward M. Favor and Edith Sinclair are featured in the musical comedy. Next Sunday, For Fair Virginia.

How Hopper Was Side-Tracked is Manager Garen's attraction at Havlin's this week. Jules Walters, the tramp comedian, is Hopper; Louise Llewellyn has the principal female role. Chattanooga is underlined.

The following strong bill is being offered at the Columbia: McIntyre and Heath, George H. Wood, Kerns and Cole, Linton and McIntyre, Miriam Ainsworth, Lew Wells, Evans and White, Brazil Brothers, Martinetti and Sutherland, Lawrence and Harrington, Walter Stanton, Tina and Val Corri, Florence Hines, and the kinodrome.

Manager Butler's bill at the Standard this week is Vanity Fair. Next week, Watson's American Burlesquers will play a return engagement.

Eugene Staats has succeeded W. R. Kuckart as assistant treasurer at the Grand.

E. E. Rice was in town last week perfecting arrangements for the Summer season at Delmar Garden. He is to stage the spectacular attractions at this new amusement resort.

Mr. Rice expects to leave New York for St. Louis about May 10, with all scenery used in the Rice spectacular productions. The Delmar Stock company is being engaged now and the members are to report her on May 15.

Ruth White, who was with Corinne at the Grand last week, is to be a member of the Delmar Summer Garden Stock company.

The Elks' Charity Minstrels, composed of members of the St. Louis Lodge, No. 9, gave an entertainment at the Odeon Thursday evening before a large audience. The performance was under the direction of Charles M. Ernest, the well-known professional minstrel, who gave up the burnt cork some time ago to enter private business in St. Louis.

The programme followed along the line of the ordinary minstrel show and consisted of a number of well-known local entertainers and several vaudeville acts from the Columbia. The Elks were especially pleased with the receipts, which will materially aid the charity fund of the lodge, for which purpose the entertainment was given.

Colonel Frank James, of the Standard, was down town Wednesday for the first time in three weeks. He is convalescing from a severe illness.

Resident Manager Charles M. Southwell, of the Castle Square Opera company, has completely recovered from an attack of pneumonia, which confined him to his bed for nearly two weeks.

Edward P. Temple, stage director of the Castle Square Opera company, has returned from New York to direct the farewell week of the season at Music Hall. Mr. Temple has made a most enviable reputation here this season by his wonderful work in staging so many difficult operas in such an efficient manner.

The Apollo Club gave the last concert of their sixth season at the Odeon, Wednesday evening. Emma Nevada was the soloist. This being the first concert after Lent, it brought together one of the largest and most select audiences of the season. The club sang splendidly under the direction of Professor Robyn.

Guy Lindley and his pupils will give an entertainment at the Fourteenth Street The-



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atre on Wednesday evening, April 25. They will present The Two Orphans and Aroused at Last.

Mrs. Henry J. Gielow, of Alabama, lately of London, presented a very attractive programme at the Odeon Saturday evening. Mrs. Gielow was heard in plantation songs and monologues. She was assisted by Lula Kunzel, Jeannette MacClanahan, Alfred G. Robyn and Howard Benoit, local musicians of note. J. A. Norton.

### WASHINGTON.

Viola Allen's Return—A Lively Legacy—Roof Garden on the Lafayette.

(Special to The Mirror.)

WASHINGTON, April 23.

Viola Allen's appearance in The Christian at the New National Theatre is the event of the week. A packed house greeted Miss Allen to-night, and she was most cordially welcomed and duplicated her previous success as Glory Quayle. John Storm is played by Robert Drouet, who won much praise. Artistic performances were also given by Edgar L. Davenport, Harold Russell, Oscar Eagle, Frank C. Bangs, C. Leslie Allen, Charles Mason, Guy Nichols, Edgar Norton, Charles Rowan, Helen Lowell, Evangeline Irving, Jessie Bradford, Carrie Merrillees, Perdita Hudson, and Georgia Dickson. Mrs. Langtry will follow.

The Hanlon Brothers' new production, A Lively Legacy, opened at the Columbia Theatre to a good audience, who were kept in a merry mood throughout the performance. The play is a three-act comedy farce, by E. E. Kidder. The plot tells of the substitution by a practical joker of a bogus will for the real testament of a retired sea captain. The bogus will provides all sorts of penalties for the captain's widow and daughter, culminating in the daughter's marriage on the Atlantic Ocean in the middle of January. The reason of this prank of the practical joker is the fact that he has been jilted by the widow of the sea captain. During their trip to Florida, whither the bridal pair go to escape the rigor of the winter climate and get the ocean as a temperature high enough, they encounter all sorts of obstacles, such as hurricanes and railroad wrecks. The farce is in good hands. James Bankson, Stephen Malay, William Blaisdell, Thomas McGrain, Oscar Fignman, Charles E. Sturgis, Charles B. Hawkins, Walter Fernald, Albert Maher, Taylor Granville, Elsie Esmond, Edna G. Brothers, Lotta Linthicum, May Vokes, and Laura Joyce Bell, are furnished with lively comedy parts and most of them made hits. Frederick Warde next week.

A Temperance Town opened at the Academy of Music to a good house. George Richards and Eugene Canfield scored in their original roles, and were well supported.

The Lafayette Square is dark this current week. Three Little Lambs closed Saturday night a return engagement that duplicated its former success.

William Hepler, who started for West Baden, Ind., for rest and recreation, reached Washington ten days ago and went no further. He has so far improved by his rest that he returns to New York to-day, deferring the Indiana trip.

The Three Little Lambs company attended the college baseball games Tuesday afternoon at National Park in a tallyho, and at the evening's performance at the Lafayette Square the Yale-Georgetown Clubs occupied boxes.

John H. Whallen, manager of the Buckingham Theatre, Louisville, and Mrs. Whallen are with a party who are visiting the Capital City, before going abroad to see the Paris Exposition.

The Danrosch Society give their last concert at the Columbia Theatre, May 17, with Signor G. Campanari as the soloist.

Washington is to have this Summer its first real roof garden. The roof of the Lafayette Square Opera House was designed for the purpose, but never completed until now. Manager Uriah H. Painter has erected a stage, dressing-rooms, and a tier of raised boxes on both sides of the proscenium opening. The roof will accommodate over 1,000, and Manager Painter will lease it. J. J. Murdock, of the Masonic Temple Roof Garden, is in negotiation for the place, according to report.

Three dollars apiece for orchestra chairs will be charged for Weber and Fields, who appear at the Columbia Theatre May 16.

JOHN T. WARDE.

### CINCINNATI.

Last Weeks of the Season—Current Topics—Gossip.

(Special to The Mirror.)

CINCINNATI, April 23.

Because She Loved Him So was given at the Grand last night by a company that included J. E. Dodson, Annie Irish, Francis Carlyle, Eleanor Abraham, Ralph Dean, Tully Marshall, W. J. Constantine, Charles Eldridge, Roy Fairchild, Marion Fairfax, Margaret Fielding, Margaret Mayo, and Frances Comstock. The Castle Square Opera company will follow.

Quo Vadis drew such enormous crowds at the Pike last week that it was continued both matinee and evening yesterday. The business has been something phenomenal. This evening Paul Potter's play, Sheridan, was played by the stock company, and will be the bill throughout the week.

Manager Anderson, at the Walnut, has taken advantage of the present Sapho excitement, and to-night the novel was produced at his theatre, with May Wheeler as Fanny Le Grand, and Edward Elmer as Jean Gaud-

sin. In the cast were Joseph A. Wilkes, Verne Armstrong, Grace Elwood, Myra Brooks, Stella Blair, and Edith Hamilton. Special scenery has been secured for the occasion.

At Heuck's Sunday afternoon Go-Won-Go Mohawk, the Indian actress, began an engagement in Wep-to-No-Mah.

The theatrical season is waning here. Saturday night was the end at the Lyceum. Messrs. Fennessy, Heuck, and Stair, the managers, have been unusually successful, and will surely take a new lease on the playhouse. The Pike will close next Saturday night, and the Walnut will follow suit May 5.

Lizzie Hudson Collier has accepted an engagement to play with the Pittsburgh Stock company for a supplementary season of four weeks.

The Ludlow Lagoon was sold in Covington last Thursday by order of the United States Circuit Court. Thomas H. Brooks, a Cleveland capitalist, was the purchaser.

The first promenade concert at the Zoological Gardens will take place May 27. Extensive improvements have been made upon the grounds and buildings, and the restaurant has been greatly enlarged.

G. Edmund Hatcher, who has made such an enviable record as press representative at the Pike for the past two years, has gone to Chicago, where he will fill a similar position for the Masonic Temple Roof Garden, under the management of J. J. Murdock. This will be the third successive Summer that Mr. Hatcher has been associated with the Masonic Temple.

A really remarkable performance of Twelfth Night occurred at the Auditorium last Saturday night. It was under the auspices of the College Club, of this city, an organization composed exclusively of young women who have had the advantages of a college education. The play was acted solely by women, not a man appearing in the cast. The various parts were handled with rare skill and ability, and every one showed careful preparation and study. The audience was made up of the most prominent people of the city. Miss Bannon, as Sir Toby, made the hit of the evening. WILLIAM SAMPRON.

### BALTIMORE.

Goodwin at Ford's—Grand Opera—Other Attractions.

(Special to The Mirror.)

BALTIMORE, April 23.

The engagement of N. C. Goodwin and Maxine Elliott at Ford's Grand Opera House this week promises to be one of the most successful they have ever filled here. The opening house to-night was simply immense, standing room being at a premium. Both of the stars were warmly welcomed, and the play, When We Were Twenty-One, was greatly enjoyed. Mr. Goodwin was himself, and that is equivalent to saying that he was delightfully entertaining. Miss Elliott was beautiful, natural, and charming. The supporting company is an excellent one, and includes Harry Woodruff, Frank Gilmore, Yaobel Haskins, Clarence Handyside, Neil O'Brien, Estelle Mortimer, Gertrude Gheen, and Thomas Oberle. The play was exquisitely staged and costumed. A Lively Legacy will follow.

Mrs. Langtry and her company presented The Degenerates at the Academy of Music this evening. Broadway to Tokio will follow.

Carmen was sung by the Maurice Grau Opera company at Music Hall to-night. Emma Calvé took the title-role. A large and distinguished audience was in attendance. Mile. Calvé was in superb voice, and her support was all that could be desired. In the cast were Madame Bauermeister, Madame Van Cauteran, Madame Suzanne Adams, M. Salignac, M. Meux, M. Jacques Bars, M. Dufliche, M. Queyla, and Signor Scotti. Signor Beviniani was the conductor. Tannhauser will be sung to-morrow night.

The City of New York is the attraction at the Holliday Street Theatre this week. The play is presented with Walter Fessler, the author, in the title-role. The company is a very good one, and includes among others Annie Ward Tiffany. The King of the Opium Ring is underlined.

John F. Magle, under whose management Border-Side was produced at the Academy last week, renewed many pleasant acquaintances during the week.

Forepaugh and Sells Brothers' Circus exhibited here to-night and this afternoon to very large crowds. HAROLD RUTLEDGE.

### BENEFIT FOR J. CHEEVER GOODWIN.

The benefit performance for J. Cheever Goodwin will occur this (Tuesday) afternoon at Koster and Bial's Music Hall. The bill will include The Bostonians, the Casino company, the Koster and Bial's ballet, Henry E. Dixey, Thomas Q. Seabrooke, Tim Murphy, James T. Powers, Otis Harlan, the Rays, Richard F. Carroll, Grapewin and Chance, Cheridah Simpson, Marion Winchester, and Fields and Ward, besides the initial production of a one-act play, Bigia, by Madame Philippi, with Brandon Douglas in the lead, and John T. Hall's coon song, "Lindy Loo," which will be sung by J. Aldrich Libbey.

### AGAINST SUNDAY PERFORMANCES.

The Rev. Walter E. Bentley and F. F. Mackay, of the Actors' Church Alliance, addressed the Central Federated Union on Sunday afternoon upon the subject of Sunday performances in theatres and music halls. They asked the Union to assist the Alliance in a movement toward closing these places of amusement on Sundays, and the labor organization appointed a committee to act in the matter.

### JOSEPH HART AND CARRIE DE MAR.

The front page of last week's Mirror contained portraits of Joseph Hart and his clever wife, Carrie De Mar. This duo of artists have established themselves as stars of the first magnitude in vaudeville. Their salary is what is technically known as "the limit," but their drawing power and artistic excellence amply justify the expenditure made by managers in securing their services. A good deal of their popularity is due to the fact that Mr. Hart is past master of the art of feeling the tickle public's pulse. He knows just exactly what is wanted and supplies it in such an agreeable way that he and his partner are always as welcome as the flowers in May.

Mr. Hart began his stage career in vaudeville, and enjoyed great favor in that line for several seasons. He joined Frederick Hallen, and the team won fame and fortune as farce-comedy stars in Later On, The Idea and other bright and breezy entertainments. A few seasons ago Mr. Hart branched out as a lone star and twinkled successfully in The Tarrytown Widow. He observed the leaning of the public toward vaudeville and made up his mind to return to his first love. Being an author and song writer as well as a comedian, he put his talents to work fixing up a skit which he called The Quiet Mr. Gay. It was a hit from the start, and the team of Hart and De Mar were immediately in great demand. This was followed by another sketch called Dr. Chauncey's Visit, which was even better than the first one. Mr. Hart organized a traveling vaudeville company, headed by himself and his wife, under the direction of Weber and Fields, and for the past two seasons it has been one of the most successful companies on the road. At the close of his regular season Mr. Hart and Miss De Mar began an eight weeks' tour of the Keith circuit, with the patrons of which they are prime favorites. In Providence early in March they produced a new sketch by Mr. Hart, called A Close Call, which is the very best thing they have ever done. The piece has been seen for two weeks in Boston and two weeks in New York, and is now in its second week in Philadelphia. The critics have been unanimous in its praise, and Mr. Hart has received compliments galore from managers, agents and fellow players. They all agree that in the space of thirty-three minutes Mr. Hart has crowded enough material to make a first-class farce-comedy. The finish is probably the most original and effective ever introduced in a sketch. As Mr. Hart and Miss De Mar are singing the chorus of a coon song two real live game cocks are introduced and the curtain falls as the birds engage in a lively glove contest, with the performers acting as seconds.

Miss De Mar, besides being a very clever comedienne, is noted for her excellent taste in dress. When she was in Paris last Summer she secured several gowns that are marvels of the modiste's art. One of the dresses she wears in A Close Call is so very handsome that it causes every woman in the house to sit up straight, and even the men adjust their opera glasses to get a good view of it. Mr. Hart and Miss De Mar at the conclusion of their engagement on the Keith circuit will jump direct to San Francisco, where they will open a tour of the Orpheum circuit. They will take a good long rest this Summer and will resume work again in the Fall with renewed energy.

### AN ENJOYABLE MUSICAL.

Edwin A. Pratt and his daughters entertained a number of friends at their handsome home in Brooklyn, on Friday evening last. A charming programme was rendered by Charles Wallman, basso; Robert C. Hufstader, tenor; Andre Destamps, baritone; Alice Warren, contralto; Mrs. William Blake Upmeyer, reader; Florence Boddell, elocutionist; Eugene Salvatore, violinist; Fanny B. Rice, Eugenie Platt, and Alice Rokean Richards, sopranos; Henriette Weeber, Fannie E. Miller, and Mrs. Herman A. Reubamen, pianists; the Orpheum Concert company, the Neardhardt Sisters, and the Unique Quartette. The best liked numbers were those sung by Fannie B. Rice and Eugenie Platt, two pretty debutantes, who were introduced by Mr. Pratt, who has launched many singers, who have won success in concert and oratorio work.

### HERALD SQUARE QUO VADIS EXTENDED.

The business of Quo Vadis at the Herald Square Theatre has exceeded all expectations of the management, and contracts were closed yesterday (Monday) with the new lessee of the house, Lee Shubert, whereby its run has been extended indefinitely.

### SAID TO THE MIRROR.

EDWARD H. LISK: "The reference of your Hudson, N. Y., correspondent to L. Maratsky as manager of the Hudson Opera House is somewhat misleading. The Opera House is owned and controlled by the City of Hudson, through a committee of the City Council. Mr. Maratsky has shared several attractions this season, while I have also been a sharing manager since 1881."

CLARA TERRY: "THE MIRROR records the death of Clara Terry, in Chicago. Will you kindly say that the deceased was not Clara Terry, the operatic character woman, known more familiarly as Colie Terry?"

### IN SUMMER PLACES.

James A. Herne and family will spend the Summer at the Ben Mere Hotel, Lake Sunapee, N. H. Mr. Herne will have his yacht, the Gretchen, sent to the lake for his use.

Mr. and Mrs. Forrest Robinson will visit Paris this Summer.

Sydney Booth will summer at Manchester-by-the-Sea.

Mr. and Mrs. Frank Monroe have taken a cottage at New Rochelle for the Summer. Mrs. Monroe was Blanche Vida Miles, of Boston, before her marriage.

### BROOKLYN AMUSEMENTS.

SATURDAY, APRIL 23.

No season within memory has shown so early a decrease of interest locally as is noticeable in this borough. The general attendance at the theatres is small and apathetic.

E. H. Sothern and Virginia Harned gave three changes of bill at the Montauk, comprising The Song of the Sword, The Sunken Bell, and The King's Musketeer. Manager William T. Grover next offers Wheels Within Wheels, a title that is aptly descriptive of affairs in a certain quarter not far away.

The Columbia offered Mrs. Langtry in The Degenerates. Notwithstanding the interest that has always been supposed to attach to this performer the patronage in this instance was disappointing, a fact that might have been attributable to the indifferent supporting cast. Coraile and Co., Dressmakers, is the odorous underline.

Chauncy Olcott in A Romance of Athlone strove hard to infuse life into the moribund Amphion, which next offers From Broadway to Tokio.

The Bijou had a pleased clientele for The Bowery After Dark, which Manager Harry C. Kennedy succeeds with the interesting drama, A Young Wife, interpreted by a strong cast.

A Stranger in New York takes his departure from the Gayety, that Manager Bennett Wilson may exhibit McFadden's Row of Flats.

Corse Payton and his energetic players are taxing the capacity of the Grand Opera House with their daily change of programme, both afternoon and evening. The engagement, which runs a fortnight longer, is apparently hurting some of the neighboring resorts.

A strong group of headliners, including Marie Dressler and her side partner, Adele Farrington, Flora Irwin, Walter Hawley, James O. Barrows, Cushman, Holcomb and Curtis, Silvers and Emerie, with Fanny Fields, worked in the olio at Hyde and Behman's, which popular place remains open nearly another month.

Harbor Lights are extinguished at the Lyceum in order to afford enjoyment of The Arabian Nights.

The Novelty presented popular features in The Girl with the Auburn Hair, Nelson and Milledge, Lotta Gladstone, John Fox and Katie Allen, Tom Mack, the Three Savans, Henry Galiatt, and Eddie Leonard.

Manager Percy G. Williams entertained The Real Widow Brown at the Brooklyn Music Hall, while the usual weekly shifts at the other "smoking" houses comprise A Social Maid, in lieu of Harry Morris' Twentieth Century Maids, at the Star; the Rose Hill Folly company stepping aside for the London Girls, at the Unique, and A Social Maid being displaced at the Empire for the Big Sensation Double Show.

The nineteen several places of amusement in this borough, named in THE MIRROR weekly list of current amusements, and which range in age from 1861 to the current year, will be depleted by two at least, it is said, with the beginning of next season. It is asserted that the Park Theatre is to give place to a modern sky-scraper office building, and the Empire is shortly to be razed, as it intrudes upon the line of approach to the second East River Bridge, now nearing completion. Of the others, seven will offer various grades of vaudeville, while the Academy of Music, Montauk, Columbia, Amphion, Bijou, Grand Opera, Lee Avenue Academy, Lyceum, and Folly will monopolize jointly the general field, ranging from grand opera to repertoire at 10-20-30. SCHENCK COOPER.

### GOING ABROAD.

Ethel Houston Der Fre, the operatic contralto, will sail for Paris April 25 on the Kensington, for a year's study.

Twenty-six ballet women, who have appeared this season with Hanlon's Superba, will sail for their English homes on May 3 on the Laurentia of the Allen State Line.

Frank Perley will sail on the Pennsylvania June 2, for a short business and pleasure trip in Europe.

Edward Morgan has engaged passage for London on the steamship Dominion, sailing from Montreal on May 12.

Frank Worthing has engaged passage for England on the steamship City of Rome, sailing on May 5. He will return to this side after spending a few weeks in London and Edinburgh.

Mr. and Mrs. Herbert Sparling will sail for London on the Minneapolis May 26.

Margaret Fuller has arranged to sail on the Marquette on May 28 for Europe, where she will spend the Summer.

Mrs. Langtry has changed the date of her departure from America and now plans to sail from Boston on the steamship New England, of the Dominion Line, on May 23.

### AMONG THE DRAMATISTS.

The Rev. Dr. James M. Ludlow's religious novel, "The Captain of the Janizaries," will be dramatized for production next season.

Arthur Maitland, of Mrs. Fiske's company, has accepted a one-act play written for him by Marjorie Benton Cooke, of Chicago, entitled A Dream and the Awakening.

Julia Morrison a hit.

## The Grippe.

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# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

## 'INCREASINGLY POPULAR.

THE MIRROR recently made note of the increasing attention paid to the drama by colleges and universities, in many of which training in the presentation of plays is a regular feature of student life. A glance at the department in THE MIRROR this week devoted to the doings of amateurs will also show that the minor schools throughout the country are also unusually active in the drama.

Another token of the growing popularity of the theatre is found in the increased attention paid to it by periodicals of all kinds. It is coming to be known that there is no subject in which there is so general and so quick an interest as is shown in that of the stage and its people. This interest is not for the sensational inaccuracies and imaginative tales, so many of which are found on the pages of the yellow newspaper. Those tales appeal to very few persons, and always are discounted by persons of intelligence. It is the legitimate news of the theatre and the actors that the public reads with avidity, and the subject is one that never surfeits.

In the advance notices of magazines and periodicals for 1900 it is interesting to note how important a place the drama and topics of the theatre will occupy. Publications that have but casually treated the stage are introducing departments to be devoted to its affairs, and publications that never have carried matter relating to the theatre are now alert to discover interesting material on that subject.

Harper's Magazine advertises a series of illustrated articles on dramatic art and the staging of SHAKESPEARE; THE CRITIC will present papers on the English dramatists of to-day, with portraits of well-known playwrights, as well as other matters of theatre interest; THE OUTLOOK will have for one of its prominent literary features a new life of WILLIAM SHAKESPEARE, "poet, dramatist and man," for which a great mass of illustrated material has been gathered, including many photographs taken in and about Stratford and Warwickshire; THE COSMOPOLITAN will give new prominence to theatre topics; the current number of the INTERNATIONAL MONTHLY contains the story of French drama for the last half of the nineteenth century; while MUNSEY'S, THE METROPOLITAN, McClure's and other magazines of similar type seem to be steadily increasing the space that they have regularly given to dramatic subjects.

All this bespeaks the increasing popularity of the theatre, and proves the catholicity of its appeal. It should inspire every person associated in any way with the stage to the highest purpose and achievement. These are great days for the theatre in respect to its better achievements and its prominent figures, in spite of the most sinister and threatening influences the theatre ever has known; and a comparison of present conditions, as they relate to the popularity of the profession and the respect

that dignified ambition and conscientious endeavor challenge, with the conditions of a century ago, shows how remarkably the actor and the actor's art have advanced in public esteem.

## CAUSE AND EFFECT.

THE multiplication on the American stage during the past three years of plays of vile import and evil influence—a feature of the theatre administration that at last has provoked public protest—has been in line with the changed conditions that during that time have prevailed in the theatre. It is simply a new illustration of the old rule that any cause has a characteristic effect.

When a multitude of minds impelled by varying ambitions give life to a great institution whose corner-stone is art, the average of effort and achievement is much higher than possibly can be the case when the institution is dominated by a few minds of narrow bent and low ambition.

During the past three years the American theatre has been lowered in tone because of a narrowing of its administration to meet the purpose that actuates the persons in chief control. That purpose has been to make money at any cost of principle, of art, and even of decency. Much of the influence of manifold ambitions, freely exercised, has been lost in mercenary domination, and as a result the meretricious has developed in accordance with the instincts of the manipulators of the "business" of the stage.

The speculative interest that has in so large a measure controlled the stage for the period noted has been almost wholly responsible for the flood of indecency that finally has provoked public protest. That the theatre has not been given over more fully to the questionable and the mediocre is because a few minds still work independently, and some of those in the speculative net have not yet forgotten the traditions of the stage or foregone all of their better ambitions under the influence of commercialism. If the influence that still in a great measure controls had a guaranty of perpetuity—that it is ephemeral is more evident now than ever before—the outlook for the stage would be dark indeed, for the commercial would breed commercialism and mediocrity would breed mediocrity until the end.

As for one reliance of the speculators, the indecent play, there are signs that its days are numbered, at least for a time. The public sentiment against it now voiced by the press throughout the country promises to grow stronger, and those that have relied upon it as a "business enterprise" would do well to turn their attention to ventures of another sort. It is evident that the time that will intervene between this and next season—a period which the speculators no doubt look to as one during which such offences may be forgotten—will only serve to intensify an awakened sense of public decency and bring measures that during another theatre year will punish those that seek again to violate that sense of decency.

## THEY ARE NOT WANTED.

THE movement against indecent plays is widespread and earnest. The best newspapers throughout the country continue to voice a public sentiment the determination of which is unmistakable.

The insincere beginning of what was called a "crusade" in this city against Sapho, and the farcical trial of the case that resulted in court, served one notable purpose. It called attention to a system of stage villainess of which this particular play was but an incident; and awakening sentiment registered a warning which the promoters of stage indecency promise to heed. Not only has it been made clear that the libidinous drama is not wanted, but it has been made plain that those persons that impudently fly in the face of public sentiment in this matter run into the danger of being proceeded against criminally. Moved by the press thereto, public officials in many places have threatened action against pernicious plays, with results that THE MIRROR has already chronicled.

Nothing more significant of the panic that moved persons "in the business" of exploiting nasty plays upon the haling of those concerned in the Sapho matter into court was seen than the hurried departure for Europe of a manager whose operations during the past three years have befouled the theatre. Only less significant than his hasty exit have been his announcements for next season. Those announcements indicate that hereafter he will exploit fewer plays of the kind with which his name is now notoriously synonymous.

A perusal of the extracts from leading journals on this subject that THE MIRROR prints from week to week will convince any reader that there is danger ahead for any manager that next season tries to exploit the nasty drama.

## THE REVOLT AGAINST VILE PLAYS.

Libels Upon Art.  
Toronto Mail.

A really wholesome play will make an impression that may carry with it good results. Playwrights and performers of repute, and there are many of them, keep these considerations in view, and as a consequence there is a long list of plays, of actors, and of actresses whose reputations are a guarantee that nothing they will present will leave a bad taste in the mouth. But there has been of late a movement toward evil in certain quarters that threatens to revive the well-founded objections to the drama of years ago. The vulgar suggestion crops up under a pretense of comicality. There are worked into the details of the plot, and are brought into strong relief, offenses, familiarity with which, far from adducing a moral, can only be fraught with harm. Finally we have the horrible representation of degradation, against which even New York and Detroit protest. The excuse for these developments is that art prescribes them, and that the people want them. Alas, for art, what wrongs are committed in its name!

## A Little Sarcasm.

Chicago Post.

Thus the New York public, reflecting American sentiment, has established the national reputation for courtesy and gallantry. It has not only vindicated the artistic intentions of Miss Olga, but has gone further and specifically declared that when a young woman returns from a function of a Gallic nature, worn and weary, in the early morning hours, the true cavalier, with a spirit born of most chivalrous instinct, will not bid her a cold and distant "Good morning" at the door of her residence, but will take pity on her physical weakness and will tenderly bear her up to her chamber. This is the Sapphic lesson of true politeness that the immortal play has endeavored to teach, and this is the touching scene that has at last received the unqualified indorsement of a chivalrous and a pure-minded people. It is a notable triumph for a talented actress and a stimulating drama.

## Suppress Indecent Plays.

Baltimore American.

The preponderant opinion of the American public with regard to immoral plays and immoral literature is sound to the core. But the majority of playwrights, which is satisfied with the clean and elevating drama, will be powerless to purge the stage of its indecencies and vicious influences so long as theatrical managers are permitted to cater to the perverted tastes of the less conscientious remnant. Hence it is right that municipal authorities should come to the rescue and execute the law by the prohibition of entertainments which the law, reasonably interpreted, forbids. Experience has shown that honor and profit for dramatic artists and unbounded enjoyment and amusement for the American people lie in good plays. It is no canting pretense to say that we can get along without the other kind; for everybody knows the statement is true.

## A Mayor's Idea.

Chicago Times-Herald.

The suggestion of Mayor Maybury, of Detroit, that the Mayors of the leading municipalities "get together" on the Sapho question, is eminently sound and practical. The Detroit executive has a plan for the suppression of such plays as Sapho, Zaza, and The Degenerates in all the important cities. He would have the American League of Municipalities, representing 300 cities, decide at its meeting next July to prohibit plays of this class by adopting some uniform scheme of regulation which will compel actors and playwrights to come up to certain moral standards.

## A Judge Criticized.

Minneapolis Journal.

The New York court told the jury that it was none of their business to guard the morals of the community, and tried to impress upon them his view that Sapho embodied a highly profitable moral lesson! And the diaphanous, curve-revealing garments are only a segment of the general suggestiveness of the play! The bench which gave the instructions cited to that jury is undeniably contributory to the increase of immorality and directly commending the most perilous form of immoral suggestion.

## The Moral Standard Sure to Improve.

Toledo Commercial.

This season, it is to be hoped, will mark the exit of Sapho, Zaza, and all the rest, which will be quite as much the result of preference on the part of actresses who have given their prominence, and the public taste which demands a moral drama, as the result of violent condemnation. But the open condemnation of the immoral is sure to improve the moral standard of the drama.

## Wholesome Plays Desired.

Buffalo Enquirer.

The stage is, perhaps, as great a power for good as any of the arts. It brings the important lessons of life home to us plainly and forcibly. It also portrays the sweetness of life and keeps our ideals young and bright. There is no doubt that the predominance of stage influence is for what is wholesome and good, and there is no doubt that the great mass of the people prefer what is wholesome and good.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

W. L. Lawrence, Miam.: Stella Gilmore is with the Bentz-Santley company.

F. L. E. S. Willard and Agnes Huntington are in England.

G. E. S. Putnam, Conn.: W. C. Elmendorf is managing Caught in the Web.

P. J. B. Toledo: Kathryn Osterman made her professional debut in 1892 in Hands Across the Sea.

Reader, Detroit: Harold Roerbach, 132 Nassau Street, New York city, publishes "The Art of Making-Up."

V. L. Detroit: The Librarian of Congress at Washington will furnish pamphlets containing the copyright laws.

M. O. R. T., Buffalo: I. Maud Williams first appeared on the stage in Boston in October, 1888. 2. John Church and Company, Cincinnati, Ohio, publish John Philip Sousa's music.

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THE HUNCHBACK'S DAUGHTER. By F. H. Kelly.

A PLEASANT EVENING BY THE IMPERIAL TRIO. By R. H. Hodge.

THE FLIGHT OF DOUBLEDAY. By William Maus Smith.

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THE UNION SPT. By Harry Robert Spurling.

A WOMAN OF FEW WORDS. By G. Stuart Brodock.

## LETTERS TO THE EDITOR.

"The Dramatic Critic."

DAVENPORT, Ia., April 18, 1900.

To the Editor of THE DRAMATIC MIRROR:  
Our great players, dramatists and managers will gladly acknowledge the help the press has been to them in extending an appreciation of good art, whenever and wherever it has been discovered.—*Byracuse Post-Standard.*  
But a man must be really great to endure honest criticism. It is the small actor only who feels that he is unjustly treated when honestly criticized. If the truth were known, actors would gladly confess that the best hints they have ever received have been from the press. When an actor is told his fault, he is on the high road to fame. In these days the dramatic critic who talks frankly through the columns of a newspaper is a skilled workman who is worth listening to, and he is the best friend the actor and actress can have, whether they are willing to admit it or not.

The above paragraph I clipped from the New York Herald of the 10th inst., and as a "small actor" I feel inclined to refute the statements contained therein. Some time ago the Herald boldly proclaimed that it employed no critic. If so, how can it tell an actor of his faults? The old French proverb has it, "La critique est aisée, et l'art est difficile," but while the stage may possess art, by its own confession the Herald has no critics. Actors as well as members of the other professions recognize the value of criticism, but it must be criticism, not the outcome of reportorial gray matter that has not been cultivated to the point of being able to discriminate between art and artlessness.

With a few exceptions the New York press has ceased to command the respect of the people of the stage for the simple reason that what professes to be a criticism is too often seen to be a puff of some nasty farce or tedious melodrama. Circumstances compel actors to appear in all sorts of plays, good, bad and indifferent, and the critic (?) who thinks he can teach them anything about the merits or demerits of those plays arrogates to himself a power the actor is not inclined to confess. Does the average critic know that an actor must play a part a certain way even though his intelligence rejects that way, and that if he doesn't play as directed by his star or manager so as to build up the star's part he is liable to dismissal and branded as an anarchist or crank? Of course it must be very gratifying to the man in front when he thinks he has it in his power to teach both actor and actress how they should play this or that part; in fact, the wonder is, why the New York critics do not band together and give dramatic performances for the benefit of the actors who are not capable of benefiting by their printed instructions. Newspaper men have gone on the stage from time to time and when brought into direct contact with actors they found that it was much easier to criticize them than it was to follow the instructions the actors too generously gave them.

I could write on this subject "until my eyelids would no longer wag," but not desiring to trespass too much on your space I will conclude by saying that when the Herald or any other paper proves that it has in its employ a capable critic actors will listen respectfully to his suggestions, but when they see nothing but the coarse hand of the mere reporter whose knowledge is confined to the police court and the prize ring they are not willing to sit at his feet for instruction, nor will they adopt the advice of a man who shows no power of analysis and is as likely to speak in terms of eulogy of a dull farce-comedy as he is of the brightest wit that ever flowed from the pen of genius.  
Yours,  
ESOPUS.

Mr. Kerr Denounces Pirates.

New York, April 20, 1900.

To the Editor of THE DRAMATIC MIRROR:  
SIR.—Will you be so kind as to allow me to make public the true state of affairs with regard to THE STRANGE ADVENTURES OF MISS BLOSSOM? I produced the play originally at the Vaudeville Theatre, London. When it ran for some two hundred nights I employed an agent to arrange for its American production. This he did, but unfortunately for him and for me he seems to have entirely mismanaged the whole business and allowed the play to be stolen from him by the most unprincipled lot of theatrical sharks it has ever been my fate to meet with.

I received royalties for a little while and am owed a very considerable sum of money. The play is absolutely my property by arrangement with the authors, Messrs. Robert Buchanan and Marlowe; it has never been on any one else's property, and any contract ever existing between the agent and myself has long since been broken by the non-payment of fees.

Whether it is worth my while to waste time and money in prosecuting a gang of pirates is very doubtful, but I can at least warn theatrical managers that for the future the play can only be dealt with through H. D. Grahame, who is my agent now for this play, or through me direct.

It is difficult for owners on one side of the Atlantic to protect themselves on the other against the dishonest scum, which, alas! still disfigures the theatrical firmament on both sides; but this letter will, I think, effectually settle the ownership of this play for the future, and I am taking the opportunity of my visit to this country with Mrs. Langtry's company to invoke the protection of the law, under the auspices of Messrs. Howe and Hummel.

Thanking you, sir, in anticipation, I am,  
Yours obediently,  
FREDERICK KERR.

Adelaide Neilson.

New York, April 19, 1900.

To the Editor of THE DRAMATIC MIRROR:  
SIR.—The late Adelaide Neilson was fortunate in having had a friend distinguished and disinterested—an officer of high rank in Her Majesty's service, who stood by her during the earlier years of her career and witnessed with unbounded satisfaction the success of her later period. She appreciated his kindness and bestowed upon him all the gratitude she had to give.

Upon one occasion, in introducing him to an intimate, she took him by the hand and said, "This is the only true friend I have ever had. He took me from poverty and utter wretchedness, and to him I am indebted for what I am now or whatever I may be in the future. To his great kindness of heart I owe all, and I can never repay him for his goodness and for what he has done for me. God bless and protect him forever." With her eyes filled with tears and her heart throbbing with emotion she fell into his arms. A few years after, when her will was read, it was found that all of her savings, amounting to about \$40,000, were left to her kind benefactor.

This charming woman, who by her grace of manner, beauty of person and delicate pathos had for a fifth of a century fascinated the most critical audiences of the English-speaking countries, was cast in nature's most choice mold—a fact she never realized; and from that unnatural and exceptional shortcoming came her power to fascinate.

An admirer writing about her after her untimely taking off, closed with these words: "She was sensitive, refined, emotional and loving, and in the characteristic expression of her great gratitude proved the quality of her exceptional womanhood."  
R. C. H.

Mr. Burgess Explains.

MONTREAL, April 19, 1900.

To the Editor of THE DRAMATIC MIRROR:  
SIR.—The reference, in the manner in which it was worded, to the gift of Sir Henry Irving to the Français fire sufferers was quite unjustified.

It was I who received the money from Sir Henry, not just for the stock company but for sufferers, and to be apportioned as I saw fit. I did so, and though some addresses were hard to get, every one got what I thought a fair share, though I suppose there will be jealousy, as ever. I sent Sir Henry the facts as to the distribution, and as it was left entirely to me I am not answerable to any one else.

It was not the first benefit which has passed through my hands during my fourteen years' connection with the Herald, during which I have always tried to do everything possible for the folks of the stage.  
Truly yours,  
W. E. BURGESS.



## THE USHER.



Efforts are being made to induce the Pennsylvania Board of Pardons to release James B. Gentry, who has served five years of his life sentence for the murder of the actress, Madge Yorke. Members of the profession are active in the matter.

Gentry was lucky enough to escape the gallows by commutation of sentence at the last moment, but his friends appear to think that because his health is not good he should receive a pardon now.

The murder for which Gentry is suffering imprisonment was brutal in the extreme, and the fact that he was an actor does not supply the lack of extenuating circumstances in the case, although it appears to be the chief motive in the movement in his behalf.

The production of Quo Vadis in San Francisco has brought out some interesting facts relative to Henry Sienkiewicz, the author.

The Polish novelist wrote the book while poor and in distressed circumstances in San Francisco, a correspondent writes me. Indeed, so poor was he that a large portion of the manuscript was written on bag paper, odd scraps and old ledger sheets. Paderewski, Sienkiewicz's countryman and schoolmate, corroborates this story.

It was in San Francisco, by the way, that Miss Gilder's authorized dramatization of Quo Vadis was first produced. It has met with great success and is still running to crowded houses.

Langdon Mitchell has a rich field for dramatization in his father's successful novel, "The Adventures of Francois," which is to be produced next season by Liebler and Company.

I believe that Mr. Mitchell has made a number of changes in the plot of the story in order to render it more suitable for stage use and has devised several situations of great dramatic strength.

Francois is a singularly sympathetic character and its pathos and humor, I am told, have been preserved in Mr. Mitchell's play. It will be a difficult part to cast adequately.

Silly stories were published last week regarding Cissy Loftus' accidental ducking at Old Point Comfort. Sensational papers even went so far as to hint at attempted suicide. Mrs. Sweetnam, who saw Miss Loftus the day after her mishap, writes me as follows:

"Miss Loftus is well and happy and is much less concerned about the state of her nerves than the reporters and gossips that are bothering her.

"On Thursday she fell off a railing into the water—an accident that might easily have happened to any one in the same position. She was rescued gallantly by a Mr. De Leon, of the training ship now lying at the Point. Suicide was and is as far from her thoughts as it is from mine at this moment.

"Miss Loftus has been deluged with letters, cablegrams and telegrams, full of condolence, friendship and advice. When I called she was enjoying a comfortable dinner with her companion, Miss Bishop. She leaves for Florida to-morrow. Mr. Sweetnam and I shall enjoy a few days' outing here. We shall especially beware of railings and accidents now that they are utilized by the papers to indicate suicidal intent."

The Howard bill, which duplicates the law of this State making it a misdemeanor to pirate a manuscript or uncopyrighted play, having passed the Ohio Senate, will soon be voted on in the lower house.

There is every reason to believe that it will go through without opposition, as a large number of legislators have signified their intention to support it, and the general view is that the measure is both right and necessary in order to give due protection to that class of dramatic property which does not come under theegis of the Federal law.

Similar bills have been introduced in the legislatures of other States and there is little doubt that the efforts of the American Dramatists Club to increase the security of dramatic property will be rewarded ere long by laws of uniform import and effectiveness throughout the country.

It appears that there will be two Arizonas in the field next season, although bearing no resemblance to each other beyond the similarity of title.

Mr. Carson, of Columbus, O., claims that he copyrighted a play having the name of Arizona more than a year in advance of the copyright of the same title by Augustus

Thomas. He found on a recent visit to Washington that there were about 20,400 copyrighted titles between the two.

Mr. Carson says there is no resemblance between his plot and Mr. Thomas', but he does claim that he has a prior right to the title, and that he can give his play under its original name.

Mr. Thomas, it is said, made overtures for a settlement of the matter, and his offer was finally accepted by Mr. Carson. Afterward Mr. Thomas withdrew from the agreement, and now Mr. Carson intends to produce his play as soon as possible, and he states that he will use the title Arizona.

The assertion recently made by one of the head men of the Theatrical Trust that a reorganization of that institution will take place a year from next August at the expiration of the present copartnership has been promulgated widely, and has caused the hope to be expressed on all sides that the breach will lead to the Trust's eventual destruction.

Of course the alleged determination of four parts of the Trust to freeze out the two other parts does not mean that the majority have experienced any change of heart, or any wish to relieve the stage of this country from the burdens they have heaped upon it.

It means only that internal dissensions—business dissensions—have arisen, and that the majority of the would-be monopolists believe that they will secure a larger share of the profits than they have enjoyed hitherto by shutting out an element that has been more or less exacting and troublesome.

Should the split actually occur there is no doubt that the excluded partners would form a circuit of their own, embracing the principal cities, and that would make a rivalry and warfare of considerable proportions, the effect of which probably would be beneficial to touring stars and managers.

But the present copartnership will not expire for more than a year, and it would not surprise some people to find the differences healed meanwhile, and the same old octopus with the same old tentacles entering upon another period of life, and doing business at the same old stand in the same old way.

A correspondent calls attention to another instance of "scientific bookings" furnished in New Orleans. Last week at the Tulane Theatre De Wolf Hopper appeared in The Charlatan, and at the Crescent the Wilbur-Kirwin Opera company presented a repertoire of comic opera. These are the arrangements that are supposed to give a pleasing variety to playgoers and pecuniarily benefit attractions.

Some time ago Charles Frohman asserted with a flourish that he intended in future to take "cargoes" of American actors to England, whereupon English professionals feared the consequences of the threatened "American invasion." Later Mr. Frohman declared that he would make his London productions with English actors, and vice versa.

Interviewed recently on his arrival on the other side by the London Daily Telegraph the shy yet pervasive manager delivered himself of these words:

"As a matter of fact, for every American actor I send to London I shall take away thirty English artists to America."

This declaration might cause consternation on Broadway were it not that the Napoleonic speculator is addicted to acrobatics, and the records show that his purposes and policies are neither fixed nor consistent, but they are subject to change at short notice.

## ANOTHER NOVEL DRAMATIZED.

Liebler and Company have secured Langdon Mitchell's dramatization of his father, Dr. S. Weir Mitchell's, latest story, "The Adventures of Francois," for production next season. Dr. Mitchell, though beset by managers, has rejected all dramatizations of "Hugh Wynne," being unwilling to have the story staged until it met with his entire approval. "The Adventures of Francois" will be the first of his novels to be presented in dramatic form. Langdon Mitchell has scored a success with his admirable adaptation of "Vanity Fair" for Mrs. Fiske, under the title of Becky Sharp. The story of "The Adventures of Francois" is laid in Paris during the French Revolution. The principal character is a foundling with a remarkable voice and a funny face, who begins life as a choir boy, runs away from the school and becomes a street gamin, falling in with thieves, who teach him their trade. Then he forms a partnership with a strolling showman. Being adopted by a fencing master, he becomes an expert with the small sword and makes the acquaintance of many of the nobles of France, some of whom he is enabled to help during the dark days of their persecution. The play will be in five acts.

## VIOLET DALE.

Violet Dale, whose picture appears upon the first page of this number of THE MIRROR, was born in Toledo, Ohio, in 1882. After the death of her father, a prominent literary man, she began her professional career as an entertainer at the age of ten.

Miss Dale has had wide experience and has traveled extensively. She is one of the most versatile young women to-day on the stage, having played every kind of part, from Topsy to Juliet. Her greatest success, however, has been achieved in emotional ingenue roles. She will be well remembered in Captain Swift, Under the Polar Star, Alabama and like plays. At the age of thirteen she played Juliet in the balcony scene from Romeo and Juliet and was highly praised by both press and public for her artistic performance.

Miss Dale is at present in vaudeville and has met with great success in this field, offering a novel act introducing songs, imitations and dances.

## NEW LIFE MEMBERS OF THE FUND.

To the list of members of the profession who have responded to President Louis Aldrich's earnest appeal to become Life Members of the Actors' Fund of America, THE MIRROR adds three names since last week, those of Mrs. Maxine Elliott Goodwin, Charles A. Bigelow, and Harry Harwood.

This brings up the number who have responded since March 31, when the appeal was first issued, to eighteen. This is gratifying, but there should be double that number before the regular annual meeting, which will take place on May 15, when the full list of added names to the Life Membership thus made by Mr. Aldrich will be reported. The entire list of new members so far added is here given:

Viola Allen,	Andrew Mack,
Charles A. Bigelow,	James T. Powers,
Jefferson De Angelis,	Harry J. Powers,
R. M. Field,	E. W. Presbrey,
Mrs. G. H. Gilbert,	Edwin H. Price,
Maxine Elliott Goodwin,	Isadore Rush,
William Harris,	Henry W. Savage,
Harry Harwood,	Marshall P. Wilder,
Joseph Haworth,	Charles H. Yale.

## MRS. CARHART'S TOUR OF THE WORLD.

Irene Laurie Carhart (Mrs. James L. Carhart) will soon return to this country, after a trip around the world. She left Vancouver, B. C., last October with a party of friends. Her health had been shattered by the shock of the death of her little daughter, Violet, and physicians recommended a long voyage. Arrived in Japan Mrs. Carhart visited Yokohama, Tokio, Kyoto, Kobe, and Nagasaki, and then journeyed to Vladivostok and Eastern Siberia. Korea, China, the Straits Settlements, Australia, Ceylon, India, Arabia, Egypt, and Palestine were then traversed. Russia, Germany, Holland, Great Britain, and France following in turn. Mrs. Carhart devoted her attention to studying the condition of the poor in the various localities visited. While in India she suffered a sunstroke, which resulted in a fever, from which she has not yet recovered. She had intended to remain in Europe for a year, but news of the sudden death of her mother has hastened her return to her home at Gloucester, Mass.

## A LIVELY LEGACY.

The Hanlon brothers produced at the Empire Theatre, Albany, N. Y., last Thursday night, a three-act comedy by Edward E. Kilder called A Lively Legacy. The central idea is the requirement of a will that certain beneficiaries must be married in bathing suits in the ocean in the middle of January. The situations leading up to and following this novel proposition are developed with all the comic effects characteristic of the Hanlons. The scene is laid in Florida, to which the wedding party has gone to avoid the chill of the winter water. The company includes Laura Joyce Bell, Lottie Linthicum, Mary Vokes, Elsie Esmond, James Banckson, Stephen Malley, William Blaisdell, Oscar L. Fignman, Charles B. Hawkins and Thomas Magrane.

## WOMEN'S ORCHESTRA CONCERT.

The third concert of the season of the Women's String Orchestra Society was given at Mendelssohn Hall last Thursday evening before a large audience. The soloists of the evening were Mrs. Emma Juch Wellman and Gaston Dethier. Mrs. Wellman was at her best in a group of Brahms' songs and in Chadwick's "Oh, Let Night Speak of Me," which was one of a group by Chadwick, Hadley and Secchi. Mr. Dethier, organist, played splendidly an ancient Christmas carol, with orchestral accompaniment. The orchestra was heard in Rheinberger's suite, op. 149, and showed marked improvement over its previous performances. Carl V. Lachmund was the conductor and F. W. Riesberg the accompanist.

## WISCONSIN THEATRE BURNED.

The Willard Dramatic Stock company suffered serious loss by fire at Amherst, Wis., on April 13. Fire was caused by the explosion of a lamp on the stage of the local theatre during a performance of East Lynne. Millie Willard Nelson was burned about the face and hands, and Nellie Willard was knocked down and badly bruised in a crowd of escaping people, but was fortunate in being the only lady in the company to save her wardrobe. The men of the company all showed commendable bravery, and among them Gus Forbes saved a part of his wardrobe. The company's loss amounted to about \$1,000.

## FLAMES DAMAGE READING THEATRE.

The Bijou Theatre, at Reading, Pa., was partly destroyed by fire on the morning of April 19. The entire stage, with all the scenery and properties was burned, causing a loss of over \$40,000, covered by insurance. The origin of the fire is unknown.

## DES MOINES THEATRE LEASED.

F. W. Chamberlin, of Chamberlin, Harrington and Company, and John R. Henderson, manager of Greene's Opera House, Cedar Rapids, Ia., have leased the Auditorium, Des Moines, Ia. The house will be refitted and otherwise improved during the Summer.

## THE WILD WEST AGAIN.

Buffalo Bill's Wild West opened its annual engagement at Madison Square Garden yesterday. The usual features of the show are retained, and the first audience, which was large, included several military celebrities.

## ENGAGEMENTS.

Hans Robert, by Liebler and Company, for Lost River.

Theresa Renold, re-engaged for Three Little Lambs.

Jane Kennark, for Arizona.

Augusta True, for leads with Herbert Horton Patee, for a special stock engagement at Camden, N. J.

Nettle Traband, re-engaged for her original role in The Queen of Chinatown.

Elna Gillette, John J. Pierson, Frank Garman, Frank Montgomery, Lew McCard, Bertha St. Clair, Mae Hooper, Grace Moyle, Fong Woy, and Wee San Sing, for The Queen of Chinatown.

Edward Powers, for Brocky Burns in The Gunner's Mate.

"A Day of Reckoning a bit."

## PERSONAL.



HAINES.—Robert T. Haines has been selected by Liebler and Company to originate the leading role, that of Robert Blessing, in Joseph Arthur's new play, The Lost River, which will open in September at McVicker's Theatre, Chicago. Mr. Haines has been successful in roles calling for the display of force and emotion, and by those who know his abilities in that line his selection for this new part is deemed a happy one.

BRADLEY.—Dr. Edward Bradley, the physician and friend of many members of the profession, was married to Fannie Surdam Stelle, of Chicago, at the Auditorium Hotel in that city, on April 3. The bridal couple returned to Dr. Bradley's home, 19 West Thirtieth Street, last week.

BUTT.—Clara Butt has announced in England her betrothal to R. Kennerley Rumford, the baritone.

BERNHARDT.—From the memoirs of Sarah Bernhardt, now publishing in Paris, it appears that she first appeared on the stage when she was ten years old, in 1857. She was then a pupil in the Convent of Grand Champs, and the play was a religious one, called On St. Catherine's Day.

VROOM.—On Saturday night, at Drury Lane Theatre, London, Edward Vroom produced a romantic play of the Richelieu period, written by him and called Marsac of Gascony. Both play and player are reported to have been favorably received. Several prominent Americans were among the audience. The company supporting Mr. Vroom is made up of English actors.

GILLETTE.—William Gillette was the honored guest of the Twelfth Night Club at their reception last Wednesday. The hostesses were Mrs. Robert Mantell, Mrs. Emma Sheridan Frye and Sara Perry.

MAYO.—Deronda Mayo, youngest daughter of the late Frank Mayo, has decided to adopt the stage as a profession and will make her debut next season in one of the Liebler companies. Miss Mayo has just left school and is living with her sister, Mrs. James Elverson, in Philadelphia.

DRACHMANN.—Holger Drachmann, the Danish dramatist, poet and painter, styled by Henrik Ibsen "the greatest poet of Northern Europe," has arrived in Chicago. He means to study the condition of the laboring classes in America.

MESTAYER.—The recent sensational newspaper reports of an alleged separation and domestic trouble of Harry Mestayer and Mrs. Mestayer (Victory Bateman) were without foundation. Mr. and Mrs. Mestayer are on the best of terms and will this Summer play a stock engagement together.

FISHER.—Alfred Fisher ended his season with the faculty of the Stanhope-Wheatcroft Dramatic School on Friday and left the same day for Indianapolis, having been engaged by Manager D. H. Hunt as stage director for the Summer stock season at the Indianapolis Grand Opera House.

MELBA.—Nellie Melba denied last week a rumor of her betrothal to C. Haddon Chambers.

TERRISS.—Elinore Terriss, who had been ill, resumed her part in My Daughter-in-Law at the Lyceum last week.

MANFIELD.—Richard Mansfield resumed his tour last evening in Buffalo. By latest announcement his season will continue until June 9.

BRADFORD.—Charles Bradford, of the Herald Square Theatre, who is not only a press agent par excellence but an expert sportsman as well, is the author of a piscatorial monograph entitled "The Brook Trout and the Determined Angler," just issued by the E. P. Grow Publishing Company, Richmond Hill, N. Y. The book contains many good points for the experienced fisherman as well as for the novice, and is a useful and entertaining companion for one's Summer vacation. The illustrations are many and the topography excellent.

WYNDHAM.—Charles Wyndham appeared in Cyrano de Bergerac at his theatre on Thursday for the first time in London in English. It is reported that the reception was far from cordial.

BEERE.—Mrs. Bernard Beere and C. W. Oliver, a non-professional, were married on April 17 in London, England.

BOWLES.—Mr. and Mrs. George Bowles (Jessica Duncan) were called to Burlington, Ind., last week by news of a serious accident to Mrs. Bowles' father, who was burned by an exploding lamp.

GOTTSCHALK.—Ferdinand Gottschalk will sail for Europe on May 23.

BEETHAM.—Helen Beetham was taken ill last Wednesday and her role in The Viceroy, with The Bostonians, was sung admirably by Estelle Wentworth.

CONRIED.—Howard Conried has been elected to honorary membership in the German Club of Columbia University.



## CURRENT AMUSEMENTS.

Week Ending April 28.

## Manhattan Borough.

METROPOLIS (Third Ave. and 14th St.), Across the Pacific.  
 OLYMPIA (Third Ave. bet. 12th and 13th Sts.), The Monte Carlo Girl.  
 HARLEM OPERA HOUSE (125th St. bet. Seventh Ave. and Eighth Ave.), The Monte Carlo Girl.  
 HARLEM MUSIC HALL (125th St. bet. Seventh Ave. and Eighth Ave.), The Monte Carlo Girl.  
 MINICK'S (25th St. bet. Lexington Ave. and Third Ave.), The Monte Carlo Girl.  
 PROCTOR'S PALACE (25th St. bet. Lexington Ave. and Third Ave.), The Monte Carlo Girl.  
 CARNEGIE HALL (Seventh Ave. and 57th St.), Quo Vadis.  
 NEW YORK (Broadway and 43rd St.), Quo Vadis.  
 CRITERION (Broadway and 43rd St.), Quo Vadis.  
 DEWEY LYCEUM (43rd St. bet. Fifth Ave. and Sixth Ave.), Quo Vadis.  
 VICTORIA (Seventh Ave. and 43rd St.), Quo Vadis.  
 REPUBLIC (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 AMERICAN (Eighth Ave. and 43rd St.), Quo Vadis.  
 MURRAY HILL (Lexington Ave. and 41st St.), Quo Vadis.  
 BROADWAY (Broadway and 41st St.), Quo Vadis.  
 MENDELSSOHN HALL (113 West 40th St.), Quo Vadis.  
 EMPIRE (Broadway and 40th St.), Quo Vadis.  
 METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Quo Vadis.  
 CASINO (Broadway and 39th St.), Quo Vadis.  
 KNICKERBOCKER (Broadway and 39th St.), Quo Vadis.  
 GARRICK (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 KOSTER & BIAL'S (145-147 West 34th St.), Quo Vadis.  
 SCHLEY (113 West 40th St.), Quo Vadis.  
 MANHATTAN (125th St. bet. Seventh Ave. and Eighth Ave.), Quo Vadis.  
 THIRD AVENUE (Third Ave. and 14th St.), Quo Vadis.  
 BIJOU (125 Broadway), Quo Vadis.  
 WALLACK'S (Broadway and 39th St.), Quo Vadis.  
 DALY'S (Broadway and 39th St.), Quo Vadis.  
 WENK & FIKLON (Broadway and 39th St.), Quo Vadis.  
 COMIQUE (Broadway and 39th St.), Quo Vadis.  
 FIFTH AVENUE (Broadway and 39th St.), Quo Vadis.  
 GARDEN (Madison Ave. and 27th St.), Quo Vadis.  
 MADISON SQUARE GARDEN (Madison Ave. and 27th St.), Quo Vadis.  
 MINICK'S (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 MADISON SQUARE GARDEN (Madison Ave. and 27th St.), Quo Vadis.  
 LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), Quo Vadis.  
 EDEN MUSEUM (2nd St. bet. Fifth Ave. and Third Ave.), Quo Vadis.  
 PROCTOR'S PALACE (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 GRAND OPERA HOUSE (Eighth Ave. and 2nd St.), Quo Vadis.  
 CHICKERING HALL (Fifth Ave. and 18th St.), Quo Vadis.  
 IRVING PLACE (Southwest cor. 18th St.), Quo Vadis.  
 FOURTEENTH ST. (14th St. bet. Fifth Ave. and Third Ave.), Quo Vadis.  
 KEITH'S (East 14th St. bet. Broadway and Third Ave.), Quo Vadis.  
 ACADEMY (Irving Place and 14th St.), Quo Vadis.  
 TONY PASTOR'S (Tenth Ave. and 14th St.), Quo Vadis.  
 DEWEY (125-127 West 14th St.), Quo Vadis.  
 STAR (Broadway and 14th St.), Quo Vadis.  
 LONDON (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 PEOPLE'S (125-127 West 14th St.), Quo Vadis.  
 THALIA (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 WINDSOR (25th St. bet. Lexington Ave. and Third Ave.), Quo Vadis.  
 CHINESE THEATRE (Duane St.), Quo Vadis.

## Borough of Brooklyn.

ACADEMY OF MUSIC (125-127 West 14th St.), Quo Vadis.  
 FARE (125-127 West 14th St.), Quo Vadis.  
 HYDE & REMAN'S (125-127 West 14th St.), Quo Vadis.  
 NOVELTY (125-127 West 14th St.), Quo Vadis.  
 GRAND OPERA HOUSE (125-127 West 14th St.), Quo Vadis.  
 PAYTON COMEDY COMPANY (125-127 West 14th St.), Quo Vadis.  
 LEE AKADEMY (Lee Ave. and 14th St.), Quo Vadis.  
 UNIQUE (125-127 West 14th St.), Quo Vadis.  
 CRITERION (Grand Ave. and Fulton St.), Quo Vadis.  
 AMPHION (67-69 Bedford Ave.), Quo Vadis.  
 STAR (125-127 West 14th St.), Quo Vadis.  
 EMPIRE (125-127 West 14th St.), Quo Vadis.  
 COLUMBIA (Washington, Tiffany and Adams Sts.), Quo Vadis.  
 GAYETY (Broadway and Middleton St.), Quo Vadis.  
 LYCEUM (Madison Ave. and Leonard St.), Quo Vadis.  
 BIJOU (Smith and Livingston Sts.), Quo Vadis.  
 MONTAIG (125-127 West 14th St.), Quo Vadis.  
 MUSIC HALL (Fulton St. and Alabama Ave.), Quo Vadis.  
 ORPHEUM (Fulton St. and Rockwell Pl.), Quo Vadis.  
 POLLY (Graham Ave. and Debevoise St.), Quo Vadis.

## AT THE THEATRES.

## Carnegie Lyceum—The Heather Field.

Play in three acts by Edward Martyn. Produced April 19.

Carden Tyrrell ..... John E. Kellard  
 Barry Usher ..... William Humphrey  
 Lord Shrule ..... Charles J. Bell  
 Lady Shrule ..... Jobyna Howland  
 Mrs. Grace Tyrrell ..... Caroline Keeler  
 Kit ..... William J. McCabill  
 Miles Tyrrell ..... J. Brandon Tynan  
 Dr. Dowling ..... Joseph B. Wilkes  
 Dr. Roche ..... J. H. Howland

With the production of Edward Martyn's Irish drama, *The Heather Field*, the Course of Modern Plays given this season at Carnegie Lyceum, under the management of George Peabody Eustis and Vaughn Kester, came to a close. The enterprise has been by far the most successful of the several attempts made in New York to present plays of a higher literary standard than might find favor in the regular theatres, and it is probable that another course of similar dramas will be given next season by the same managers. Five plays, representative of five of the literary nations of Europe, were produced in satisfactory fashion—some of them in admirable fashion—in New York, Boston, and in Washington. In each city and at each production the audiences were drawn from the best circles of artistic and literary society, and, as the season progressed, public interest in the movement increased steadily. The success of the course indicates that the modern psychological drama, if properly presented, may yet hold a place on the American stage, though its supporters may never be many enough to tempt commercial managers into that field of enterprise.

*The Heather Field*, like its forerunners, was acted in Boston and Washington before its production last Thursday night in New York. It was repeated on Friday and Saturday nights, and fair-sized audiences witnessed each of the performances. The play is probably the most characteristic of the very few psychological dramas that have been written originally in the English language. In expressing the deeper thought of the period it is like the works of Ibsen, Hauptmann, and Etchegerry, but it is not an imitation of them. Its local color is true, its characters are well wrought human beings, and its theme is one

that, however much it has been treated, is always appealing and keenly interesting.

Carden Tyrrell, the hero of the story, is a striver for the ideal. In this he resembles Halvard Solness, in *The Master Builder*, and like him he seeks to benefit humanity in a practical way through the agency of commonplace works. He is the owner of a large estate in Ireland, which consists in part of a tract of land upon which naught but wild heather will grow. In order to reclaim this waste land he ventures upon extensive ditching, and borrows large sums of money to carry on the work. All of his visionary enthusiasm is embarked upon the enterprise, and the reclaiming of the heather field becomes a mania with him. His wife, a practical woman, to whom he has been married unhappily for ten years, has no sympathy with his project, and believing him to be insane, she engages two physicians to examine into his mental condition. When they are upon the point of declaring him mad his nearest friend, Barry Usher, pleads his cause, and prevents a hindrance being placed upon his movements. Tyrrell continues with his undertaking, getting deeper and deeper in debt at every step. He believes at last that he has achieved success, but pecuniary defeat falls upon him, through the foreclosing of the mortgage. This, and a final proof of the futility of his work, drives him into absolute insanity, and at the last he stands, oblivious to those around him, gazing out across the heather field at a rainbow and talking enthusiastically of its glorious colors.

In showing the gradual advance of madness in the mind of Tyrrell Mr. Martyn worked with skillful pen. The malady creeps forward and forward so slowly that the changes are scarcely noticeable, yet the very stealth of the advance indicates that there is no escape for the victim. There is a terrifying certainty about it that holds the auditor's attention captive. The play, too, is rich in symbolic suggestion, though it was not, apparently, the author's intention to weave a complete design upon the reverse side of his dramatic fabric. The story is told forcibly, in splendid literary style, and there are in the play several situations of great intensity, most effectively worked out. Every character is well drawn, the development of the plot is logical, and altogether the tale, that is well worth the telling, is well told.

The company of players that appeared in the production was the strongest that has been presented in any play of the series. It was nicely balanced, and had been well rehearsed. John E. Kellard gave an exceedingly impressive portrayal of Carden Tyrrell, seeming absolutely to grasp the complex emotions of the character. His quiet intensity and perfect naturalness made his impersonation human, yet weird, and appealing though appalling. Caroline Keeler was quite as successful in the rather monotonous role of Grace Tyrrell, the wife. Her conception of the character was clear as her portrayal was perfect. William Humphrey was an admirable Barry Usher, forcible when his lines required and wondrously tender in his scenes with Tyrrell and Tyrrell's little boy. J. Brandon Tynan, as Miles Tyrrell, the younger brother, brought a fine quality of freshness and vigor and sympathetic earnestness to the role. Charles J. Bell was a very acceptable Lord Shrule, and Jobyna Howland acted Lady Shrule with a quiet naturalness and distinction that lent effectiveness to a role of small possibilities. Joseph B. Wilkes and J. H. Howland gave wonderfully striking character bits as the two old-fashioned doctors, and William J. McCabill was an excellent stage boy as Kit Tyrrell.

As an afterpiece to *The Heather Field* a new translation of Coppel's *Le Passant*, by M. L. Churchill, entitled *A Troubadour* was presented. The little poetic play was not a well chosen companion for the psychological drama, since its daintiness appeared triviality in the inevitable comparison. Martia Leonard as Zanetto read her lines with considerable elocutionary grace and feeling, and her manner was graceful. Antoinette Ashton, in the role of Silvia, was pleasing, though not particularly impressive. The play was prettily mounted, and the costumes were very beautiful indeed.

## Star—Caught in the Web.

Melodrama in four acts by Joseph Le Brandt. Produced April 23.

Dick Leonard ..... James Carew  
 Tom Stanley ..... Joseph H. Manning  
 Robert Blackwell ..... Henry Hancocomb  
 John Stanley ..... A. H. Hastings  
 Jim Bradley ..... Joseph Cusack  
 Mike Fitzgerald ..... John Birch  
 Chris Schoenhofen ..... Nat B. Cantor  
 Black Hogan ..... Walter Mossell  
 Red Lorry ..... Arthur Stanton  
 Barney ..... John Neils  
 Dodge ..... Ben Wilson  
 Sergeant Mulhady ..... William Anderson  
 Officer Hines ..... Henry Davis  
 Edna Stanley ..... Gertrude Wells  
 Florence Merrill ..... Lillian Seymour  
 Kate Blackwell ..... Josephine Stoffer  
 Miss Van Alstyne ..... Lottie M. Niblack  
 Mrs. Orris Tremaine ..... Bertha Belmont

Caught in the Web, a melodrama in four acts by Joseph Le Brandt, was seen in this city for the first time last evening at the Star Theatre, where it drew a large audience.

Mr. Le Brandt's play is one round of excitement. There's not a moment when something isn't doing. In the beginning Tom Stanley, a young banker, gets into debt by playing the races and "borrows" some of the bank's money. He is sorry for it afterward, and would make restitution, but the bad man of the play, Robert Blackwell, cashier of the bank and Tom's rival in love, accuses him of being one of a gang of counterfeiters and contrives to ruin him—temporarily, of course—in the eyes of his fiancée. After there has been a run on the bank and Tom has been arrested and everything seems to be going the villain's way, matters are cleared, Blackwell meets his deserts, and Tom is restored to his freedom and his fiancée. All this is accomplished through Dick Leonard, a detective.

This same Dick Leonard is the best feature of the drama, in that he is a novel character. Here is a detective who, instead of prowling about mysteriously, as all melodramatic sleuths have done, is young, happy and well dressed, and who, when not nabbing red-handed the villain or one of his aids, makes love to the ingenue. Furthermore, he is a most remarkable detective; in fact, he is a juvenile Sherlock Holmes, marvelously discerning and impressively nonchalant.

The play itself is full of action, and while the situations are conventional they are effective and drew storms of applause. The dialogue is fitting and there is a good deal of comedy.

The ubiquitous detective was played by James Carew, who gave an excellent performance. He is good looking and of an easy bearing that suited the part. Joseph H. Manning was a satisfactory Tom Stanley. Henry Hancocomb as Blackwell, and Joseph Cusack as Jim Bradley, were acceptable villains. A. H.

Hastings, John Birch, and Nat B. Cantor were equal to their roles.

Gertrude Norris was most pleasing as Edna Stanley. Lillian Seymour and Josephine Stoffer also did good work. Von Yonson next week.

## Fifth Avenue—Joseph Jefferson.

Joseph Jefferson revived Sheridan's *The Rivals* before an immense audience at the Fifth Avenue Theatre on Saturday evening, and he never gave a more delightful performance of Bob Acres. Verner Clarges as Sir Anthony, Boyd Putnam as Captain Absolute, George Denham as David, Ffolliott Paget as Mrs. Malaprop, and Elsie Leslie as Lydia, shared honors.

The arrangement of the comedy, by virtue of sundry cuts and changes, was in the way of a "continuous" performance, there being but one intermission, most of which was filled in by Mr. Jefferson's speech before the curtain. An unhappy feature of the arrangement was the employment of the same furniture in no less than three different indoor scenes.

Last evening Mr. Jefferson revived *The Cricket on the Hearth* and *Lead Me Five Shillings*, in which his memorable characterizations of Caleb Plummer and Mr. Golightly were again inimitable. The supporting casts were generally excellent, and a large audience applauded the work of the veteran star and his company. This bill will be repeated to-night, and Wednesday and Thursday evenings. Friday and Saturday evenings Mr. Jefferson will repeat *The Rivals*, and at the Wednesday and Saturday matinees, *Rip Van Winkle*.

## Murray Hill—Sweet Lavender.

The Henry V. Donnelly Stock company at the Murray Hill Theatre last evening revived Arthur W. Pinero's delightful play, *Sweet Lavender*, in admirable fashion. The drama, like the flower, seems to lose nothing of its fragrance, and it came out yesterday as fresh and sweet as when, years ago, it was first produced.

Ralph Stuart was a delightful Clement Hale, enthusiastic and earnest as is his wont, though at times a bit too plainly an American to be convincing as an English law student. Thomas L. Coleman was an admirable Dr. Delaney. Walter Allen achieved another success as Dick Phenyl, the kindly, testy barrister, and William Redmond was dignified and impressive as Geoffrey Wedderburn. Charles D. Waldron as the impudent young American, Horace Bream, was at his best, and Edwin Nicander as Mr. Maur and A. B. Gillam as Mr. Bulger were very satisfactory.

Georgia Welles, as Lavender, acted winsomely and brought out the sweet qualities of the character. Dorothy Donnelly, as Minnie, was natural, buoyant and charming, and Grace Huntington acted the role of Mrs. Gilliam with excellent effect. Next week, *The Amazons*.

## American—The Black Hussar.

The *Black Hussar*, Milloeker's merry old comic opera of delightful melodies and many disguises, was sung last night at the American Theatre by the Castle Square Opera company. The production was in every way up to the excellent standard of the organization, and there was additional interest attaching to the performance since it brought forward several new singers in the group of principals. Reginald Roberts, the Colonel Helbert, sang and acted admirably. Richard Ridgeley, as Walderman, was pleasing both vocally and dramatically. Frank Moulton was a mirthful Piffkow, William Pruette sang splendidly in the role of Hackenback, and Eugene Danton was a very good Major Thorilliere indeed. D. Eloise Morgan, as Minna, was charming. Guelma L. Baker, a recent addition to the company, won success in the role of Rosetta, and Carrie Godfrey was satisfactory as Barbara. The other parts were well sung and the chorus was as hearty and spirited as usual. Next week, *A Night in Venice*.

## Grand Opera House—Man's Enemy.

*Man's Enemy* must be numbered among the best melodramas the present season has brought forth. While conventional in its conflict between villainy and virtue, it tells a strong and consistent story most effectively. Furthermore, it is a play, not a vaudeville entertainment, being happily free from the many specialties that encumber the average melodramatic production nowadays. The success that greeted the play upon its appearance at the Star Theatre some weeks ago was duplicated last evening at the Grand Opera House, where a large audience showed its appreciation by vociferous applause. Practically the same company seen at the Star gave a most praiseworthy rendering of the drama. Dorothy Bonmore again shone brightly by her admirable work as the adventuress, Sarah Drake. Theodore Rakoc was well received as Harry Stanton. Duncan Preston, Thad Shine, T. C. Hamilton, Herman Hirschberg, Blanche Douglas, Agnes Carlton, and the other players gave satisfaction.

## Third Avenue—Peck's Bad Boy.

The stage of the Third Avenue Theatre is occupied this week by the Atkinson Comedy company in the time-worn farce, *Peck's Bad Boy*. The play, never of much dramatic value, has come to be a series of vaudeville acts and specialties, and what little plot there once was has disappeared. Dot Karroll as Henry Peck, the bad boy, won a great deal of applause last night for her sprightly performance and was recalled again and again after her dancing specialties. Others in the cast that were well received were Michael Finn as Patrick Duffy; Jake W. Clifford as Schultz, the grocery-man; Stella Lee, the buck dancer; Edith Wells, ballad singer, and W. J. McDermott, parodist. Next week, *A Pair of Black Eyes*.

## Metropolis—Across the Pacific.

Across the Pacific, which lately concluded a successful engagement at a downtown theatre, was presented at the Metropolis last night, where it met with an enthusiastic reception. The story begins in Montana and ends in the Philippines. A realistic fight, with a Gatling gun in action, is a feature. The company plays with vigor and intelligence, and the scenery is effective. The large company includes Harry Clay Blaney and Howard Hall.

## At Other Playhouses.

MANHATTAN.—*Woman and Wine* is drawing well.

IRVING PLACE.—The theatre was crowded all last week, the attraction being Herve's tune-

## AGNES ARDECK.



The above is a likeness of Agnes Ardeck, whose Fanny Le Grand in the Theatre Comique version of Sappho has created something of a sensation. Her portrayal of the character is at once strong and pathetic. As given by Miss Ardeck, Fanny Le Grand is a forceful woman, doomed to immortality by vicious environment. Miss Ardeck is still very young, but she has had considerable stage experience, as she has been on the stage since she was seven years old. She first appeared with Joseph Cawthorne as Estelle in *A Fool for Luck*, in which part she demonstrated her fitness for a stage career. Since then Miss Ardeck has filled many engagements and has been managed, among others, by Jacob Litt and by George Lederer. Last season and during the early part of this season Miss Ardeck was in vaudeville, starting with her own company in *A Wife Pro Tem*, and in Mrs. Bob. Fred Williams, who saw her in Mrs. Bob, declared the impersonation to be one of the most artistic he had ever witnessed. When Leo Teller decided to produce Sappho he managed to persuade Miss Ardeck to cancel all her dates, disband her company and accept her present engagement.

ful operetta, *Mlle. Nitouche*. Anna Leonardi sang the role of Denise well, and acted it delightfully. On Thursday evening there was a benefit performance for her. Rudolf Senius, as Celestin, shared honors. Mlle. Nitouche will be succeeded on Wednesday by Der Mann im Monde. On Thursday and at the Saturday matinee will be played *The Orphan of Lowood*; Friday, *Im Weissen Roem'l* and *Als Ich Wiederkam*, and Saturday evening, *Alldem Garnisonball* and *Jugend*. Next Monday the stock season will end with a revival of *The Countess Guick*.

CASINO.—The Casino Girl is the attraction.

BIJOU.—Tim Murphy remains in *The Carthaginian*.

DALY'S.—A Runaway Girl came back to the place of her American production last night and was again altogether charming. James T. Powers made merriment as aforesaid, while Rachel Booth, May Baker, Marie Celeste, Paula Edwardes, Van Rensselaer Wheeler, and George Lesoir shared honors. The revival is for four weeks.

VICTORIA.—The Rays continue in *A Hot Old Time*.

HERALD SQUARE.—Jeanette L. Gilder's version of Quo Vadis is the attraction.

NEW YORK.—Stanislaus Stange's arrangement of Quo Vadis continues.

EMPIRE.—The stock company revived Lord and Lady Algy last evening.

GARRICK.—William Gillette plays Sherlock Holmes.

CRITERION.—James K. Hackett appears in *The Pride of Jennico*.

LYCEUM.—My Daughter-in-Law will be succeeded next week by *Borderside*.

MADISON SQUARE.—Why Smith Left Home remains.

KNICKERBOCKER.—The Bostonians still off for The Viceroy.

## A CIRCUS WAR ON.

New England during the next two months will be the scene of a lively war between the three biggest tent shows in the country: Forepaugh and Sells Brothers', Ringling Brothers', and Buffalo Bill's Wild West. The Forepaugh and Sells Brothers' Circus and Buffalo Bill's Show, both of which are controlled by James A. Bailey, will be arrayed against the Ringling Brothers. Save in one or two former seasons, the Ringlings have kept to the West, which is their stronghold. This season they are again invading the Eastern States, and though the odds are two against one, they will have an advantage in reaching New England first, provided the weather should not be too cool. The Ringlings will play Boston two weeks before the Forepaugh and Sells Brothers, and both shows are being heralded tremendously by expert advance men. Throughout New England the three shows will come into close conflict. Already the agents are gobbling the billboards and it is said to be difficult for theatrical companies to secure space for their paper.

## AT THE P. W. L.

Fanny M. Spencer, chairman of the Music Committee, presided at the social meeting of the Professional Women's League yesterday. The programme comprised songs by Mrs. Clifford Elizabeth Williams, soprano; Corinne Welsh, contralto, and Lily Ott, soprano, and piano solos by Stella Hadden Alexander.

The members of the League will give on April 30 a reception to the President, Mrs. A. M. Palmer, who is now in her way home from Europe.

The League will hold its annual election May 14, when the chairman and four members of the Executive Committee and heads of all standing committees will be voted for.

Florence T. Wilton, an associate member of the League, died on March 24.

Alice E. Ives will have charge of the next Drama meeting, May 21.

"A Day of Reckoning" a hit.



## GOSSIP OF THE TOWN.



Grayce Scott, who is pictured above, first appeared in A Parlor Match at the Columbia Theatre, Washington, D. C., for ten weeks under the management of Luckett and Kahn. From there she went to the R. L. Giffen Stock company at Denver for ten weeks. She was later a member of James O'Neill's Stock company, then at the Pike Opera House, Cincinnati. Last Winter she played at the Grand Opera House, Pittsburgh, for sixteen weeks and left that engagement to go to St. Louis with the Giffen Stock company. Miss Scott returned when the season ended to the Grand Opera House, Pittsburgh. Miss Scott, who is a Californian, was married to R. L. Giffen several years ago. She is closely related to the well-known theatrical family, the Pixleys, the late Annie Pixley being her cousin.

The recent graduates of the American Academy of the Dramatic Arts will appear at the Empire Theatre on the afternoon of April 26 in an English translation of Bjornson's Norwegian drama, A Failure.

Gerry agents stopped the dancing of children at the Cuban fair in the Metropolitan Opera House last Thursday.

Mrs. E. L. Fernandez was ill last week with tonsillitis.

Joseph Humphreys will sail for Europe tomorrow (Wednesday).

Mrs. A. M. Palmer and her daughter, Phyllis, are expected to arrive in this city on Saturday from England.

Mrs. Joseph Jefferson, who has been ill in Washington with the grip, is now convalescent.

"Aunt" Louisa Eldridge helped along the Cuban fair last week by her patriotic recitations.

Attalie Claire sailed last Wednesday for Europe.

Bishop Potter entertained forty-five other bishops of the Protestant Episcopal Church at luncheon at The Players last Thursday. Bishop Potter is a member of The Players.

Mary Mannering made her farewell local appearance as a member of Daniel Frohman's Stock company at Daly's on Saturday in Trellis of the Wells. There was an ovation for the popular actress and Grant Stewart read some verses that he had written to her.

Mrs. Maria Wilks, the oldest living American actress, who has been dangerously ill at her home in Philadelphia, is rapidly recovering from her ailment, but she is now threatened with blindness, as cataracts are forming in both her eyes.

Tim Murphy, after closing his engagement at the Bijou on Saturday night, will go on the road again for four weeks.

John V. Daily, who retired from the Sporting Duchess on Dec. 15 in Chicago on account of illness, has just recovered from a long siege of typhoid fever at the Chicago Hospital, and returned to New York last week.

The Arbitration Committee of the National Association of Theatrical Stage Employees, in behalf of Local Lodge No. 71, at Newark, O., writes to THE MIRROR: "Please announce that all trouble between Manager Rosebraugh and organized labor has been settled and that the Auditorium is now worked by union men and the lockout declared off."

Walker Whiteside's company, whose season recently closed, returned to New York, April 18.

Harry Dalton is reported to be seriously ill in Chicago.

Fitzgerald Murphy, who has been ahead of Mathews and Bulger this season, has secured the exclusive rights for Mark E. Swan's latest farce, Whose Baby Are You? and will produce it early next season.

Dan McCullough is now acting as business-manager for The Queen of Chinatown.

C. H. Pierson, business-manager for Moloney's Wedding, and Bertha Rohr, late of Casey's Troubles, were married in Chicago on April 17.

A successful benefit for the Orthopedic Hospital was given at the Waldorf-Astoria on April 20. David Bispham, Perry Averill, Hilda Spong, Mrs. Charles Walcott, Mrs. Thomas Whiffen and Mrs. W. H. Thompson played Adelaide, and Mackenzie Gordon, Leo Schulz and Marie Brea contributed musical numbers.

Edmore Nahar will give a dramatic recital at the Waldorf-Astoria on April 30, assisted by Mollie Kellogg and a quartet.

Alexander C. Comstock filed a petition in bankruptcy in Trenton, N. J., on April 20, with liabilities of \$42,602 and no assets.

Mrs. Mary Tyson and William Gerard, non-professional, were married in this city on April 18.

The building of the new underground railway in this city will necessitate, it is said, the destruction of the Germania Theatre.

Julia Morrison a hit.

## THE STOCK COMPANIES.

Catherine, Henri Lavedan's comedy, seen at the Garrick in this city last season, was presented by the Columbia Theatre Stock company, Newark, last week to good patronage. In this quiet society play the company was as much at ease as in the thrilling melodramas and roaring farces that it tackles by turns. Una Abell's work in the name part was thoughtful and artistic. Virginia Jackson again scored pronouncedly as Madeleine. H. Coulter Brinker was the Duc de Coutras, and Raymond Capp George Mantel. Both were effective. Anna Layng, Alice May and Carrie Clark Ward also should be commended. The current bill is Beacon Lights.

Ethel Brandon, Meta Maynard, William Wolcott, Walter D. Greene and Leslie Morosco have retired from the Shubert Stock company at the Bastable Theatre, Syracuse, N. Y. Florence Stone, late of the Cummings Stock company, Toronto, has been engaged as leading woman with the company, and George S. Probert for juveniles, opening this week, when Grace Franklin Lynch, Robert Elliot and Frank Lyman also join.

During their four weeks' engagement at Los Angeles, that opened April 15, the Frawley Stock Company will produce, among other plays, The Red Lamp, that Beerholm Tree presented here, and Toll Gate Inn, the colonial play that has scored a success on the road this season.

The Valentine Stock company opened a two weeks' supplementary season at the St. John, N. B., Opera House, Easter Monday, in The Jilt. Long before the curtain rose standing room was at a premium. Each member of the company was welcomed with enthusiastic applause. Lichieu follows The Jilt, and The Lady of Lyons is underlined.

The Neil Florence Summer Stock company will open at the Star Theatre, Cleveland, May 28, instead of June 11. Rehearsals will begin in Cleveland May 17.

Katherine Fisher has been engaged by Manager D. H. Hunt for the Summer stock season at the Grand Opera House, Indianapolis.

The new Shubert Stock company will open its season at Baker's Theatre, Rochester, on April 30. Through the Actors' Society of America the following players have been engaged: Ralph E. Cummings, Ogden Stevens, Frank Beamish, Brinsley Shaw, W. L. Gleason, George S. Christie, Harry F. Cummings, George Caski, Frances Drake, Blanche Douglas, Grace Griswold, Caroline Clawson, and Blanche Carlisle.

John Craven will become a member of the Castle Square Theatre co., Boston, on April 30.

Louis Dean, who has been playing a special engagement in Philadelphia, assumed the part of Jack Trail in Eagle's Nest at the Standard Theatre on April 20, at two hours' notice, and gave a perfect performance. Mortimer Snow, who has been playing the part, was taken seriously ill and unable to appear. Mr. Dean continued in the role for the balance of the week.

Robert Elliott, who recently joined the forces of the Bastable Theatre Stock, Syracuse, made a favorable impression as the Tereador in Carmen last week. 720 8 will be given at the Bastable this week, and Quo Vadis is to follow.

## ACTORS' CHURCH ALLIANCE SERVICE.

The seventh regular service in this city of the Actors' Church Alliance was held last Sunday morning at All Souls' Episcopal Church.

The Rev. Dr. R. Heber Newton, rector of All Souls', delivered an address of welcome in which he said that he considered the church somewhat to blame for the estrangement that exists between it and the theatre. He expressed his sympathy with the work being done by the Alliance, and said that the church would gladly stand by every man and woman of the profession that is endeavoring to uplift the stage. The Rev. Walter E. Bentley, general secretary of the Alliance, preached an eloquent sermon upon "The Church's Message to the Theatre of To-day."

"The theatre has better opportunities for reaching the multitude than has the pulpit," said Mr. Bentley, in part, "and its art, in preaching, must be pure in order that it may be natural. 'Art for art's sake' is an untruth and an impossibility. We need art, but it must be pure art. The vile plays that are flaunted in our faces are not for art's sake, and their producers know it. The theatre is not only for pleasure but for service, and people in order to uplift the drama should not only refuse to patronize vile plays but should consider it their duty to go to see good plays."

## MARVIN R. CLARK'S BENEFIT.

A large audience at the Fifth Avenue Theatre enjoyed on Sunday evening a special bill of unusual excellence arranged for the benefit of Marvin R. Clark, the blind journalist. About \$1,000 was cleared.

Joseph Jefferson gave an address about the drama and introduced the grave-digger scene from Hamlet. Leo Dietrichstein, Anne Sutherland, Elizabeth Woodson and Isabelle Garrison enacted a new one-act play, A Fool's Errand, by Mr. Dietrichstein. The little play was very cleverly acted, but there was too much of it. The main idea was all right. An idiot, sent by a friend to buy from an actress certain love letters, blunders into the apartment of the woman to whom the friend is betrothed and for whose sake the recovery of the letters is imperative. This was good for one or two situations, but no more, and it was worked long after its possibilities were exhausted. Maude Courtney, Camille D'Arville, Franklyn Wallace and the Wiseman Serenaders sang excellently; Sam Bernard and George Fuller Golden offered monologues; Elita Proctor Otis and Minnie Dupree contributed very clever recitations; Minnie Seligman told about "The Absent-Minded Beggar," and there were musical numbers by Anna Teresa Berger, A. Margaret Wagner and M. Z. Hanau's orchestra.

Manager Edwin Knowles donated the use of the theatre, E. D. Price directed the bill, Frank Hatch managed the stage, and Max Dreyfus was the accompanist. Mr. Jefferson gave \$100 for a box; and Joseph Murphy, \$50; Anna Held, \$25; Camille D'Arville, \$25; Agnes Ethel, \$25, and George Ade, \$20 each for seats.

## MARION ABBOTT AS A FARMER.

Marion Abbott, of James A. Herne's company, has decided to become a farmer this Summer. Not, let it be understood, a farmer of beets and cabbages and such prosaic things, but of that more aesthetic and expensive product of the soil, the violet. Somewhere on Long Island—just where has not been divulged—Miss Abbott's violet farm awaits the arrival of its fair owner. And anon, when the torridity and humidity drive the city man seaward, he may, as the train creeps along, espy from the rear window Miss Abbott, sun-bonneted, and trowel and watering-pot in hand, essaying to make the modest blue flower bloom in July. The Marion Abbott violet will probably become the most popular of its species. Broadway florists will feature it and floricultural enthusiasts will gaze at it when the next Flower Show takes place. Let Miss Abbott's industry be an example to her sisters in the profession. May we have the Blanche Bates begonia, the Anna Held hyacinth, and the Edna May orchid.

## AMATEUR NOTES.

The Oakmont, Pa., Dramatic Club will perform Mr. Rob and Dream Faces this (Tuesday) evening, the casts including Mary Ellen Armstrong, Susan Coiller, Hettie Martin, Jennie Price, William M. Armstrong, C. Hodges Bailey, Philip W. Price, Emma Johnston, Marion Hunter, Burt F. McKee, and G. B. Martin.

The St. Aloysius Club of Newark, N. J., played Inshavogue on April 16, the cast including Thomas F. Halpin, Philip M. Curran, Charles J. Fox, William J. Zimmermann, John F. Kelly, Joseph A. Kiernan, Peter Brown, Hugh O'Brien, John Cody, Martin Burke, Mable C. Mahon, Alice Fox, Nellie Smith, Gertrude Bolger, Esther Mahon, Jennie Preston, and Margaret Halpin.

The Young Men's Orphan Aid Society, of Newark, N. J., played Singvogelchen and Der Sohn auf Reisen at Krueger's Auditorium on April 16, with Mary Muller, Lizzie Robrecht, Alois Kraemer, Charles C. Duebel, Henry Robrecht, and Frank Gsell in the casts.

The Sunday-school children of the Lee Avenue Congregational Church, Brooklyn, N. Y., presented the fairy play, The Lilliputians in Fairy Land; or, The Cruise of the Pole Star, April 17-18. In the cast were Harrison Valentine, Edward Goate, Mortimer Sinsabagh, George Kirby, Harold Clarke, Walter Turner, Henry Kastner, Mitchell Backman, Robert Kidd, William Scherr, Paul Levine, Robert Perrine, Carrie Albino, Mabel Gardiner, Beatrice Haight, Lillian Roeder, Emma Smith, Elizabeth Ingram, Stella Lersener, Mable Churchwell, Edith Hallenbeck, Ida Steckmetz, Mabel Miller, Marion Mahoney, Edwin Sinsabagh, Walter Krumbeck, Charles Wilt, Harold Coolidge, Waldo Reese, Willie Fleischhauer, George Brawe, Earle Bates, Walter Tienken, Howard Tienken, John Downs, Edgar Rabel, Eugenia Husted, May Wood, Hattie Brawe, Ethel Poulton, Flossie Fitch, Jessie Lehrman, Helen Gillespie, Adelaide Blake, Valetta Haight, Florence Brooks, Jessie Mancer, Carrie Scherr, Bessie Farrell, Violet Mason. The performances were directed by Mr. and Mrs. Frederick H. Decker.

The Blessed Virgin Sodality of St. Malachy's Church, Brooklyn, N. Y., played The Colleen Bawn, April 17-19, the cast including F. William Perry, Edward L. Cox, George F. McCluskey, Joseph S. Ward, William A. Kelly, T. Frank Keating, Bert J. Carey, John J. Gallagher, Frank Gorman, James Farrell, the Misses Marguerite Carr, Margaret Halpin, Mary Rodriguez, Ida Reagan, Anna Gallagher, and Mable Kane.

The young women of St. John's Cathedral, Cleveland, O., enacted The End of the Century on April 16, special hits being scored by Jane Monaghan, Maude Gallagher, Julia Ryan, and Bessie Brennan.

The Elizabeth, N. J., Cork and Wig Club gave a successful minstrel bill on April 17, the entertainers including Edward Mackenzie, J. Cunningham, Herbert Farrand, Hasting Norton, Ray C. Ewry, C. J. Buzby, A. G. Meeker, John Adams, Adolph Bernard, Albert Milligan, F. W. Dusenberry, O. R. Graham, Jr., R. M. Kellogg, H. M. Glazebrook, Henry Gundacker, L. K. Vezin, Horace Livingston, M. D. Hilton Noyes, C. R. Keppeler, Paul Polner, S. R. Prevost, Willard Crittenden, Harry Barber, Dean Weir, Phil Ricketts, Walter Ross, Frank H. Glazebrook, James Hux, Harry Hux, J. Fitzgerald, Charles Edwards, Fred Peterson, M. D. B. H. Pelzer, Jr., A. L. West, John Crittenden, F. V. Price, Jr., Herbert Keyes, Herbert Foster, and Louis Chandler.

Detroit amateurs are very active. The Comedy Club presented A Gilded Fool at the Detroit Opera House on April 16, the cast including Messrs. Baby, Quinby, Harris, Alexander, Smith, Palma, Baker, Gage, and Courtney. Mrs. Stephens and Misses Kenna, Goodwin, and Baby. William H. Workman staged the play. The Harmonie Society on April 16 presented three operettas, Eine Civiltrauung auf dem Lande, Die Belden Wittwen, and Billard, Skat und Kegeln.

The Milledgeville, Ill., Dramatic Club, playing that and neighboring towns, put on Uncle Josh on April 21, with Edward Layton, Nathan Gebhardt, Ray Frens, E. V. Eastbrook, Hugh Gault, E. M. Barden, Frank Meyers, Herbert Ehni, Sarah Bentley, Maud Frens, and Stella McCombs in the cast.

Under the auspices of the Congregation Keneeth Israel, the Hebrew play, Diana and the Matchmaker, was presented at Coates Opera House, Kansas City, on April 15. In the cast were Louis Cohen, Philip White, Alexander D. Marcus, Jake Albert, Hyman Rose, I. Ginsburg, Moses Hirschberg, S. Kline, Abraham Shimen, Gimpel Levy, B. Berli, G. Feldman, E. Goldman, J. Greenstein, Rosa Hyman, Louisa Cohen, Bessie White, and Helen Levinson.

The dramatic club of the College of St. Francis Xavier in this city played Henry V. in the college theatre on April 19, the principal parts being allotted to Nelson Hume, Emanuel Van Dam, Thomas A. Brennan, Edwin J. Ryan, and Thomas A. O'Keefe. Charles F. Conner was the stage-manager.

The Fathew Matthew T. A. B. Society, of Elizabeth, N. J., played My Lady Darrell, or, The Strange Marriage at the Lyceum Theatre, Elizabeth, on April 18. In the cast were Pauline Aumann, Anna Klein, Agnes McKee, Helen Sullivan, J. T. Hora, William J. Walsh, P. F. Conboy, M. F. Levins, J. J. Griffin, J. J. Malone, D. J. Maloney, and D. F. Hennessy.

Students of Berkeley University played James Webbarts at the Grand Opera House, San Francisco, April 12-14.

Students of the North High School, Columbus, Ohio, will present on May 4 a triple bill, A Box of Monkeys, Box and Cox, and Courtship Under Difficulties, with Roy D. McClure, Bentley Small, Cloyd Greenlee, Ralph Day, Edna Fay, Daisy Dollison, Bessie Coates, and Louise Mills in the casts. A. C. Harvey and Ray Smith will direct the plays.

Students of the New York State Industrial School of Rochester will begin a tour of the State on May 1, presenting A Wise Fool. C. A. Rich will direct the players, among whom will be Adelaide Brock, Miss Dunleith, C. A. Sipperly, R. R. Stott, and C. M. Broker.

The Pi Eta Society, of Harvard University, presented at the Tremont Theatre, Boston, on April 18 a new operetta, The Campaigners, words by Brent Taylor, music by Frederick C. Gulick, J. S. Chipman, J. A. Loud, F. Barry, M. J. Tobey, and W. A. Parker. The cast included T. Stensland, J. O. Carson, A. S. Hills, J. W. McFadon, C. C. Braxton, J. M. Ross, B. Taylor, C. C. Griffith, W. H. Taylor, A. W. Hollis, J. S. Chipman, and A. M. Tozzer.

Julia Morrison a hit.



From a Photo by J. E. Purdy & Co., Boston, Copyright 1899.

Maude Fealy, a slender young girl, was very sweet and charming as Eunice.—New York Morning Telegraph.

By all odds, that of Eunice, as portrayed by Maude Fealy, was the most lovable.—New York World.

Maude Fealy failed not to grasp a reputable sprig of the leaves of honor. As Eunice she was pleasingly girlish and pretty.—New York Evening Telegram.

Maude Fealy played with uncommon skill, taste and delicacy as Eunice, the slave girl.—New York Dramatic Mirror.

## COMPANIES CLOSING.

A Stranger in New York, at Brooklyn, April 21.

The Heart of Chicago, at Kenosha, Wis., April 14.

Remember the Maine, at Chicago, April 21.

Wiedmann's Big Show, at Pocahontas, Va., on April 23.

South Before the War, at Lima, O., April 14.

A Milk White Flag, at Yonkers, N. Y., on April 28.

At Piney Ridge, at Worcester, Mass., on May 5.

The Heart of Chicago (Eastern), after a season of thirty-six weeks, at East St. Louis, Ill., April 22.

A Romance of Coon Hollow closed its sixth season in Chicago, April 21. It had extended over thirty-eight weeks, and was the most successful play has ever known. The same company with the additions of E. A. Locke and Nellie Howard, will present a new version of Fogg's Ferry for several weeks, commencing at the Bijou Theatre, Chicago, April 29.

A Poor Relation, May 26.

Maude Hillman company, at Ogdensburg, N. Y., April 21.

Kilmt-Hearn company, at Yonkers, N. Y., on May 12.

The Missouri Girl, at Niagara Falls, N. Y., on May 10.

Bentz-Santley company (Eastern), at Boston, Mass., on May 5.

The Sorrows of Satan will close with a return date at the National Theatre, Philadelphia, week of April 30. The tour, which has been handled by Arthur C. Alston, has been notably successful.

Rice's Comedians, at Torrington, Conn., April 14.

Primrose and Dockstader's Minstrels, at Jersey City, N. J., April 21.

Little Trilzie, at Rock Island, Ill., April 21.

James-Kidder-Hanford company, at Ypsilanti, Mich., April 28.

Porter J. White's Faust, May 19.

Morrison Comedy company, at Haverhill, Mass., April 21.

John Griffith, at Belvidere, Ill., April 10.

Uncle Josh Spruceby, at Aurora, Ill., April 21.

The Girl from Chili (Eastern), at New Albany, Ind., April 28.

A Woman in the Case, April 28. The play will be entirely rewritten for the coming season, that will open Aug. 1.

The Cook-Church stock company, at Schenectady, N. Y., on June 2, reopening on Aug. 20.

Because She Loved Him So, at Cincinnati, O., April 28.

Harry Glazier, in The Three Musketeers, at Racine, Wis., on May 6. A new play is being written for him for next season.

A Hot Old Time (Western), on May 26, at Atlantic City, N. J.

The Mabel Paige company closed a successful season of thirty-five weeks in Galveston, Texas, on April 21. Miss Paige will begin her next season in September.

Hayes and Lytton closed their season in A Wise Guy at Cleveland, O., on April 21. The management reports a very successful season; in fact, it is said that the company played to capacity almost every week of the season. A Wise Guy will be somewhat changed for next season. There will be new music, new costumes and new ideas, and the company, the management claims, will be the most expensive ever engaged in farce-comedy. The tour will be under the direction of George B. Reno, with H. C. Demuth in advance.

A Young Wife will close its season at the Grand Opera House in this city on May 5.

Morrison's Faust (Eastern) company closes at Ashland, Wis., April 28.

The Princess Chic, at Springfield, Mass., April 28. The opera will go on tour again next season.

## NOTES OF NEW THEATRES.

Capitalists are looking for a site for a new theatre at Piqua, O.

The town authorities of Hackettstown, N. J., have issued \$8,000 in bonds for the building of a theatre.

Manager Heubach, of Winnipeg, Man., Industrial Fair, will transform the Auditorium Rink in that city into a Summer theatre and run a stock opera and dramatic company during the season.

The Wagner Opera House, Bradford, Pa., will be torn down this Summer and a new and modern playhouse erected in its stead.

A Summer vaudeville theatre will be opened by a street railway company at Woods Beach, near Bay City, Mich.

A movement is under way to build a theatre to replace the recently burned Academy of Music at Quebec, Canada. If the plans are consummated the city will have a variety and modern theatre ready for opening about Sept. 1.

The Hotel Opera House, Columbia, Mo., will be remodeled this Summer.





## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

The bill includes Herbert Cawthorn and Susie Forrester, in A Damage Suit; Mr. and Mrs. Gene Hughes, in A Matrimonial Substitute; Artie Hall, the Georgia Coo Shouter; McNulty Sisters, duettists and cake walkers; Carr and Jordan, in a new sketch called Tangle in a Tenement; Elaceta, the toe-dancer (first appearance here); Marsh and Sartella, dancers; Pantzer Trio, contortionists; De Hollis and Valora, comedy jugglers; King and Stange, comedy duo; Burton and Brooks, comedians; Pearl and Austin, in A Crazy Music Lesson; W. A. Lang, monologist; Russell and Russell, sketch team, and the vitagraph. Tony Pastor sings every evening.

## Keith's Union Square.

The bill includes Flo Irwin and Walter Hawley, in The Gay Miss Con; Filson and Errol (second week), in Women versus Men; Adolf Zink (second week), comedian; Sam, Clara and Kittle Morton, comedy trio; Marie King, the dancer; Dillon Brothers, parodists; Rixford Brothers, acrobats; Edwin Latell, musical comedian; Brut-Hiviera, Dunbar and Harris, Claude Thardo, Dolline Cole, Carl Charles, and the biograph, with new views.

## Proctor's Palace, Fifty-eighth Street.

Fongers, the French comedienne; Dolan and Lennhart, in A High Toned Burglar, and Ryan and Richfield, in A Headless Man, are the stars of a bill that includes Paley's kalatechnoscope, Nevell and Shevett, comedy and performers; Trolley Car Trio; Carrie Scott, comedienne; Delmore and Wilson, travesty duo; J. W. Bingham, ventriloquist; the Maginleys, serial artists; C. F. Forrester, the blind tenor; Barrington and Martell, duettists, and the stereopticon.

## Proctor's Twenty-third Street.

Wilmer, Vincent and company, in A Strange Baby, head a bill including Henri French, juggler and bicyclist; Smith and Campbell, comedians; Farnum and Seymour, comedy acrobats; Edith Kingsley, comedienne; John and Edith Gilroy, comedy duo; Gilbert Sarony, "Giddy Old Girl"; Arvello, wire performer; Kohl and Barney, eccentric comedians; Six and Gendey, banjoists; Wrothe and Wakefield, Celtic comedians; Tommy Baker, comedian; Paley's kalatechnoscope, and the stereopticon.

## Schley.

This is the last week of the season here, as the house will close April 29. The bill includes Hayes and Lytton, in A Wise Guy; James O. Barrow, John Lancaster and company, in Tactics; Edna Bassett-Marshall and company, Bertie Fowler, the Stewart Sisters, Ed Estus, Stanley and Wilson, and the vitagraph.

## Weber and Fields'.

Whirl-I-Gig and Sapolio are in their final weeks, as the company begins its road tour May 7. Weber and Fields, Rosa, Danley, Kelly, Warfield, Lillian Russell, May Robson, Bessie Clayton, Pearl Andrews, and Bonnie Maginn are still in the cast.

## Miner's 125th Street.

Imro Fox, John W. Ransome, Grapewin and Chance, the Three Ronebuds and Phil A. Ott, Nelson, Glinesetti and Demonio, Harry and Kate Jackson, Tom Brown, and the Frederick Brothers made up the bill.

## Hurtig and Seamon's.

Williams and Walker's big company of colored talent is here this week.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Mico's City Club have moved down town for a week.

LONDON.—Bissell's Fads and Follies is the bill for the week.

MINER'S EIGHTH AVENUE.—The Sapho Burlesquers are entertaining the West Siders.

OLYMPIC.—The Monte Carlo Girls will spend the week in Harlem.

DEWEY.—M. M. Thiese's Wine, Women and Song company plays a return engagement. The company includes Kine and Gotthold, Rackett Brothers, Mazus and Masette, the Jenny Eddy Trio, Burke Brothers, and Bennett and Rich.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—There were ten acts billed in black type last week, and the bill was no long and strong that very few of the lesser lights had to do "three a day." Adolf Zink was at the head of the list. He presented the specialty which he introduced in Harlem a few weeks ago with great success. It consists of impersonations in costume of Edna May, May Irwin, Lottie Collins, and "Bath House John" of Chicago. While Zink is making his changes colored moving pictures are shown on a screen, showing the progress of dressing for his next character. It is a very interesting act and is a decided novelty. Filson and Errol made their usual hit in A Daughter of Bacchus, which contains lots of funny lines and business. John W. Ransome as Richard Croker had some new verses for his "Ruler" song which caused hearty laughter. He is sadly in need of new stories. However, as Mr. Ransome was able to call out a big roar with the yarn about the Irishman who fell from the scaffold with a pot of green paint, he can hardly be blamed for trying new stories which may not be understood. Isabelle Urquhart and her "company" of one man, whose name did not appear on the programme, presented Even Stephen, which repeated the hit it made when it was presented last season. The Elinore Sisters, after several seasons of success in America and Europe, at last made their debut on the Keith circuit. They were seen in George M. Cohan's skit, The Dangerous Mrs. Delaney, and scored one of the biggest hits ever known at this house. Kate Elinore is a born entertainer, and her quaint and original methods kept the audience on the verge of hysteria. This clever team

followed almost everything of any consequence on the bill, and still at the end of their act they were recalled again and again. O'Brien and Havel were seen once more in the same old sketch. A few of the lines have been changed slightly and Miss Havel has a new dress. Mr. and Mrs. William Robyns were again seen in their charming little play, The Counsel for the Defense, which seems never to wear out its welcome. The drama in miniature retains its hold upon the people because of the excellent work done by Mr. Robyns as the crusty old lawyer with the kind heart, and by Mrs. Robyns as the East Side girl who is eager to save her lover's life. The Franks Trio were applauded for some very funny stunts on the horizontal bars. Elvira Frenchell and Tom Lewis were repeatedly encored for their very excellent singing of solos and duets. Zavo and Hilda did some extraordinary tricks in the contortion line, winning applause in proportion to their merit. The Fitzpatrick Family, the Three Schuyler Sisters, the Rexos, Mack and Armour, Seth Weeks, the biograph, and the stereopticon were also in the bill, which drew big houses.

TONY PASTOR'S.—Mr. Pastor was in excellent form last week and sang his songs and parodies with great success. Lillian Greene and William Friend presented for the first time a new sketch by Herbert Hall Winslow, called The Next Morning. It tells the story of a young husband, who has entertained several bachelor friends at his home during his wife's absence, and who makes any number of blunders in explaining the untidy appearance of their apartments when she returns the next morning. There is a complication, as she brings home a drummer's sample case by mistake for her own bag, and this gives the husband a chance to demand explanations and relieve him of the trouble of explaining his own conduct. There are several funny little incidents and an abundance of excellent business introduced, which help to emphasize the hit made by play and players. Miss Greene was, as usual, thoroughly charming. She is one of the best ingenues in vaudeville and makes her points in a thoroughly artistic manner. Mr. Friend acted with his accustomed breeziness and buoyancy and won a laugh with almost every line. These players make an admirable team and their work is invariably refined and pleasing. "Fleurette" and Frank Gardner were seen in the sketch, The Eventful Day, by Joseph Hart, and repeated the hit they made at Keith's a few weeks ago. "Fleurette" is a dainty little dancer and Gardner does some great eccentric work with his feet. Jones, Grant and Jones won favor with their specialty. Irving Jones introduced a new ditty called "I'm Lendin' Money to de Gov'ment Now," which made a hit. Maude Caswell and Arthur Arnold were seen in their comedy acrobatic specialty, in which they do some very smart tricks. They were rewarded with generous applause. The four Weston Sisters presented their new act and kept the house in great humor. The smallest girl of the four is a born comedienne, and everything she says and does brings a laugh. The act is full of ginger and the boxing finish is extremely funny. Mabel Maitland, a pretty Southern girl, gave the audience an idea of the way the real old down-South sitters talk, and made a pleasing impression. Her act is very short, and she should add to it and vary it a little, as it is now a trifle monotonous. Mlle. Rialta did some poses a la Lotty and also presented her illuminated dances with success. Elinore Jaqua played a return engagement, and her songs were warmly encored. Charles Kenna, Bryant and Burrows, Mason and Frances, Mayo Sisters, Yarrick, and the vitagraph were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Marguerite Cornille, the dainty comedienne, made her first appearance as a continuous performer, and won the appreciation of the discriminating portion of her audiences with her artistically rendered songs. She is an artist to her finger-tips, in Miss Cornille, and deserves her success. Frederic Bond, who believes in losing no time, made his reappearance in vaudeville within a few days after his regular season closed. He was given a warm welcome, as he is a genuine New York favorite, and gave a delightful performance of our old friend Adonis Evergreen, in a short version of My Awful Dad. Mr. Bond's methods are extremely pleasing. He does not allow the fun to flag for a moment, and he takes good care that his assistants are up to concert pitch. The result last week was that Proctor's patrons spent as pleasant a half-hour as they have had in a good many weeks. George Friend, Clara Hathaway, and Cecilia Griffith assisted Mr. Bond. The favorite farceurs, Thomas J. Ryan and Mary Richfield, scored a hit of large proportions with their comedietta, A Headless Man, by Herbert Hall Winslow. Ryan's rough-and-tumble comedy was highly appreciated and his wife's quiet methods also found favor. A Headless Man is full of good lines and business, and it won any number of laughs. The Pantzer Trio tied themselves into double bow-knots and were liberally applauded for so doing. Carrie Scott, assisted by her engaging smile and Baby Monk, was quite successful with her assortment of comic songs. She did not appear to feel as much at home as she does at Tony Pastor's, but in spite of that she got along pretty well. Anderson, Appleton and Allen made a hit in Professional Life, which is semi-serious and in which a scene from Virginia is cleverly introduced. Mr. and Mrs. Tom McIntosh pleased those who are fond of genuine cono comedy. Collins and Hardt, Garrity Sisters, the Glockers, Charles H. Forrester, the Pattens, Walter Ardell, the kalatechnoscope, and the stereopticon were also in the bill.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—John T. Thorne and Grace Carleton headed the bill in their new act, The Intruder, which was received with frequent bursts of hearty laughter. Dixon, Bowers and Dixon tumbled to the satisfaction of everybody. McWatters and Tyson kept things going at a lively rate with their skit, Scenes in a Dressing Room. Silson and Wallace, in Cousin Ella's Visit, scored a hit. Jane Whitebeck was warmly welcomed and was vociferously encored for her smart and gingery rendition of some new songs. Gruet, Beers and Gruet won favor in their eccentric act. One of the big hits of the bill was scored by Burton and Brooks, two very clever fellows who have some excellent original comic songs. Gaspard Brothers, Gilbert Sarony, Tommy Baker, the kalatechnoscope and stereopticon were other features of a bill that drew big houses.

MINER'S 125TH STREET.—Eugene O'Rourke, supported by Rose Brabant and Charles Coffey, made his appearance in a comedy sketch by Edmond Day, entitled Parlor A. O'Rourke plays the part of a sporting goods salesman, who for business reasons affects the attire of a clergyman. He arrives at a hotel and is shown into Parlor A. The bellboy announces a lady caller.

She expects to meet her uncle, who is a clergyman. O'Rourke's clerical appearance causes her to mistake him for her uncle. He gradually casts aside the conventionalities, has some wine sent up, and makes love to her. She, in a spirit of fun, throws three-card monte, and he immediately surmises that he is the victim of a bunco game. They quarrel, make up, and before the end of the play are engaged to be married. O'Rourke's beaming personality won the audience from the start, and though the sketch is not a great literary effort, it is a useful vehicle. Miss Brabant played with snap and vim, and Coffey as a comedy hotel-porter was pathetic. Genaro and Bailey got more applause probably than any other act on the programme. There is the sort of act that managers never have to worry about. Ray Baily made a hit with her new song, "I'm a Looking at You, Eliza." James Richmond Glenroy chanted his epitaphs. Linton and McIntyre, in A Doctor's Patience, have some new material which makes the act go better than ever. Frey and Fields, in A Tramp's Reception, were not up to the mark. Leandro Brothers, comedy acrobats, opened the performance, and Delmore and Lee's wonderful revolving ladder act closed it.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The announcement of the last weeks of Whirl-I-Gig and Sapolio has caused a big boom in business, which was already very large. The clever members of the company are never tired of adding new lines and business, and this pet trick of theirs brings people to see the performance over and over again.

SCHLEY.—Robert Hilliard headed the bill, presenting The Littlest Girl with his usual success. He was assisted by Robert Paton Gibbs, John Wolfe and Little Alice. The laughing hit of the bill was scored by Charles E. Grapewin and Anna Chance in their new sketch, Above the Limit, which was fully reviewed when it was done at Keith's. Press Eldridge carried on as cutely as ever. Carrington, Holland and Galpin, in a singing sketch, were well received. Muh-lamback's Arabs did some very smart tumbling. O. G. Seymour and Minnie May Moore, Dillon Brothers, Prince Satsuma, and Frances Curran were also in the bill.

HURTIG AND SEAMON'S.—Camille D'Arville had the place of honor last week. Tom Lewis and Sam J. Ryan, who were such a hit the last time they played here, went even better this time. The act is unique and original and is in the hands of two of the cleverest comedians on the stage. Hugh Stanton, assisted by Florence Modena, appeared in his For Reform. Though it has been seen here several times it seemed to appeal to the audience and aroused as much enthusiasm as ever. Bingham, the ventriloquist, went fairly well. Kittle Bingham's vocal work was well received. Ben Harnay, assisted by Edith Murray and "Strap" Hill, made a big hit. Rice and Elmer, Mlle. Flora, and Bennett and Kessner were also on the bill.

KOSTER AND BIAL'S.—Marguerite Fish and Charles Warren, who have been abroad for several years, made their reappearance in America and scored a hit of large proportions. Elia Rau, a European performer, made her first appearance in New York, and met with fair success. Others in the olio were Gilbert and Goldie, Anna Kenwick, Gallando, and Belle Hathaway's dogs and monkeys. The ballet, Progress, was continued as the feature of the bill.

DEWEY.—The Fads and Follies company drew large and well pleased audiences. The olio embraced Mike S. Whallen, the clever jester; the World's Trio, Harris and Walters, Darmody, Trizada, Carrie R. Whallen, and Frank Fogarty.

## The Burlesque Houses.

MINER'S BOWERY.—The Utopians enjoyed a prosperous week down town.

LONDON.—Abe Leavitt's Rents-Santley company played a successful week.

MINER'S EIGHTH AVENUE.—Mico's City Club regaled the West Siders last week.

OLYMPIC.—The Sapho Burlesquers returned to Harlem last week.

## CISSE LOFTUS MEETS WITH AN ACCIDENT.

Cissie Loftus, who has been suffering for several weeks past from nervousness caused by overwork, was forced to cancel her engagement at Keith's Boston Theatre on Tuesday last. She was advised by her physician to take a complete rest, and started at once for Old Point Comfort, Va. She registered, with her companion, Miss Bishop, at the Hotel Chamberlain.

On Friday morning a report reached New York that Miss Loftus had fallen from the pier in front of the hotel into the water, on Thursday night, and that she had been saved by some sailors who were passing in a rowboat on their way to the U. S. S. Menongahela, which was anchored outside. The New York papers made a great fuss over the affair, and some of the saffron-hued sheets went so far as to hint that Miss Loftus had attempted suicide. In a special communication to THE MINOR Miss Loftus requests that the report of her attempted suicide be emphatically contradicted. She states that she went out on the pier to enjoy the fresh air before retiring, and while seated on the stringpiece she became faint, swooned and fell into the water. She suffered considerably from the shock, but the elation which came with the realization that she had been saved from a terrible fate will probably help her to recover her usual health in a short time.

Miss Loftus' many friends in this city were greatly shocked at the news of her accident, and they will unite in the hope that the balmy climate of Florida, to which place she has gone, will soon restore her perfectly. Artists of her talent are very scarce, and it would be a public calamity if she were compelled to retire for any length of time. If she is well enough to appear at the opening of the Fifth Avenue Theatre under Mr. Proctor's management on May 7 she will receive a welcome that will make her doubly glad that she did not return from Old Point Comfort "in the baggage car ahead."

## EVA WILLIAMS ILL.

Eva Williams, of Williams and Tucker, has been seriously ill for the past two weeks, but is now happily on the road to recovery. Some industrious member of the "Slitherhood of Rubber-necks" spread a report last week that Miss Williams had made her final exit, but she is glad to be able to deny the rumor, and will resume her tour with her husband in Skippy's Finish at Hurtig and Seamon's next week.

## BENEFIT FOR W. B. WOOD.

A benefit will be given at the Herald Square Theatre on Sunday evening, April 29, for William B. Wood, of the former vaudeville team of Wood and Sheppard. The committee in charge of the benefit includes Charles E. Evans, W. D. Mann, Rich and Harris, Weber and Fields, Rudolph Aronson, Marcus Mayer, Frank McKee, and Antonio Pastor.

## ANOTHER NEW MUSIC HALL.

Montgomery Mase, manager of the Grand Central Palace, announces that he will build a music hall on the Circle, opposite Central Park, at Eighth Avenue and Fifty-ninth Street. The house will cost \$200,000 and will be ready by Sept. 15. Vaudeville and burlesque will be the attractions.

## MRS. YEAMANS WILL RETURN.

After the closing of the season of Why Smith Left Home Annie Yeamans will return to vaudeville for the summer, presenting a new sketch by Willard Holcomb, entitled Gen. Housekeeping. She will be assisted by Hans Robert, who is also with Why Smith Left Home at present.

## JOHN C. RICE.



This is Jolly Johnny Rice—  
See his jaunty pose?—  
He is famous for his wit  
And his stunning clothes.

John left vaudeville last Fall  
To play the "legit."  
And in that he also made  
Just as big a hit.

Now he's joined us once again,  
With his clever wife;  
For he says "variety  
Is the spice of life."

## ACROBAT'S NECK BROKEN.

Frank Nicholi, a member of the Florens Troupe of acrobats, broke his neck while attempting to do a triple somersault at the Dewey Theatre on Tuesday afternoon last. Nicholi wore the costume of a woman, which made his attempt very hazardous, but he was determined to accomplish his object, in spite of the protests of his companions. He sprang from the shoulders of Edward Florens, made three revolutions and landed head foremost on the stage. He lay there senseless and the curtain was rung down amid great excitement.

An ambulance was summoned and the injured man was removed to Bellevue Hospital, where the surgeons discovered that the sixth vertebra was fractured and that the fragments, pressing against the spinal cord, had caused paralysis. Nicholi recovered consciousness at midnight and sent a loving message by wire to his mother, who lives in Milwaukee. The officials of the hospital also telegraphed for permission to perform an operation, which was deemed absolutely necessary to save his life.

The permission was sent, and one of the most delicate operations known to medical science was performed by Dr. B. Farquhar Curtis, assisted by Drs. Gladstone and Phillips, in the presence of several of the best known physicians in this and other cities. They all agreed that the operation was the most remarkable and successful of its kind ever performed in this country. Before the operation the acrobat laughed and chatted with the doctors. He positively refused to take ether, so the surgeons applied cocaine, a new preparation, to deaden the pain. After the broken section of the spine had been removed, the patient's neck and back were inclosed in plaster of paris and he was put in a "swinging jacket." The doctors say he will recover, but of course he will be confined to the hospital for several weeks.

## ANIMAL TRAINER INJURED.

Pauline De Vere, an animal trainer performing with Frank Bostock's Midway Carnival in Brooklyn, was attacked while giving an exhibition in a cage on Tuesday evening last by a leopard and a puma, which bit and clawed her. Stephen Lawrence, another trainer, jumped into the cage and beat the beasts off with an iron bar. A large crowd witnessed the affair. Miss De Vere's injuries are not of a serious nature.

## ELEANOR FRANKLIN'S VAUDEVILLE DEBUT.

Eleanor Franklin, who has made a hit this season as Jeannette Gross in The Moth and the Flame with the Keley-Shannon company, will make her vaudeville debut at the Grand Opera House, Philadelphia, June 4. She will be seen in the one-act play, The Beggar King, in which she scored an uncommon success last season at a special matinee at the Madison Square Theatre in this city.

## ORPHANS AT THE CIRCUS.

Over 5,000 orphans from the various institutions in the city were entertained by the management of the Forpaugh-Sells Show at Madison Square Garden on Tuesday last. The little unfortunates forgot their troubles and for three solid hours revelled in the antics of the clowns and applauded the startling work of the acrobats.

## SIDMAN NAMES HIS PLAY.

Arthur Sidman has decided to call his rural play, which will be produced in Boston in the Spring of 1901, York State Fols. He will write the story of the play in a neat book of four chapters, and he and his manager, Robert Fulgura, have copyrighted both play and book as a precaution against pirates.

## VAUDEVILLE JOTTINGS.

Howard Thurston reports that his act has made a big hit on the Orpheum circuit. While playing in Los Angeles he was elected a member of the Elks, and was initiated the following week in Kansas City. While in California he purchased five acres of land near Los Angeles, close to "Lucky" Baldwin's ranch.

Violet Dale played at Shea's, Buffalo, for the "Eagles" benefit, on Sunday, April 15. She had played the house the week before and was warmly received.

Lorraine Armour and Charles Baguley, who have met with success in their operatic singing sketch, The Wizard's Bride, were both pupils of the troupe, Ernest Baldana, who recently died in San Francisco.

Maude Caswell and Arthur Arnold made a big hit at Tony Pastor's last week, and are booked for an early return date. This week they are at the Merry-makers' Carnival, Augusta, Ga., with Hyde and Behman's and the Proctor circuit to follow.

Sam, Kittle, and Clara Morton, who were forced to cancel Washington, Buffalo, and Toronto, on account of illness, have resumed work. They are now on the Keith circuit.

Sydney Grant and Miss Norton, after a long and successful engagement with Hoyt's A Stranger in New York, closed their season at the Gaiety Theatre, Brooklyn, on April 21. They will begin their vaudeville engagements April 29 at the Columbia, St. Louis, and play all the Koli and Castle theatres. Sydney Grant will devote a few days to launching the act of Elaceta, "the toe marvel," the management of whom he has undertaken. Elaceta tried her act at the Schley Theatre last Tuesday afternoon with great



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Of all the Eastern managers, Messrs. Hyde & Behman were the only ones willing to take the "desperate chances" in giving us a New York opening, and as is always the case with this firm, have demonstrated their ability as good judges, and introduced to the East what they term the Swellest Musical Act obtainable.

Was immediately engaged for a short season with the Behman Show. ♪ ♪ Even Chicot says we are all right.

A POSITIVE HIT. A GENUINE NOVELTY. A RECOGNIZED FEATURE.

### T. W. ECKERT and EMMA BERG

In their "JAPANESE OPERETTA," by Lamb and Petrie.  
Gorgeous Costumes, Beautiful Scenery, Novel Electric Effects. Indorsed by  
Press and Public of Every City.

T. Wilmott Eckert and Emma Berg may be credited with the most pleasing novelty on the new bill at the Columbia. After playing the music teacher sketch until it was threadbare they began casting about for a new vehicle, and hit upon the idea of Japanese operetta. The piece was written for them by Arthur Lamb and H. W. Petrie. Elaborate scenery was painted, and costumes prepared that were in keeping with the general idea of the sketch. The result is as dainty and pleasing a musical act as the Columbia has offered this season.—St. Louis Star.

T. W. Eckert and Emma Berg head the bill at the Columbia this week, in a dainty operetta entitled Little Pee West. The scene is laid in Japan and is represented by a special setting which Mr. Eckert and Miss Berg carry with them. Though only an operetta, it has several good solos which are equally divided between the two singers.—St. Louis Post-Dispatch.

T. W. Eckert and Emma Berg, two clever singers, give a musical act that is not only pleasing, but handsomely staged as well.—Buffalo Courier, Feb. 4, 1900.

The Japanese operetta, Little Pee West, put on by T. W. Eckert and Emma Berg, is another costly attraction seldom seen in Toronto. Mr. Eckert, in his imitations of the stringed instruments, is simply a star. He is recalled often. Miss Berg is also a pleasing singer, and the two are a whole show in themselves.—Toronto World, Feb. 14, 1900.

### LILLIAN GREEN - and - WILLIAM FRIEND

In their Great Comedy Successes,  
Mrs. Bruno's Burglar. The Next Morning.  
By RICHARD CARLE. Address AGENTS. By HERBERT HALL WINGLOW.

### JOE WELCH

The Man with Many Imitators.

THE BEST LAUGHING ACT IN VAUDEVILLE.

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### THE COMEDY STARS, BARNES AND SISSON IN TOUR. FULGORA'S EUROPEAN AND AMERICAN STARS.

"When the vaudevilles offer such attractions they become educators."  
—Geo. P. Goodale, in Detroit Free Press, Jan. 19.

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### J. E. COMERFORD IN VAUDEVILLE.

Time all filled until Sept., 1900. Invites offers for next season. Leading Business, stock or First class Repertoire.  
J. E. Comerford, with his dramatic recital on the United States life saving service, is easily the leading feature of the programme at Keith's Theatre this week.  
KEITH'S THEATRE.—The contention that it does not really matter much how you move vaudeville audiences, whether to tears or laughter, so long as you appeal to their emotions, was fairly tested at Keith's yesterday, and measured by the applause bestowed on both features, the criticism seems to be a just and proper one. Sandwiched in between two of the funniest single entertainers in the profession Ezra Kendall and George W. Monroe, J. E. Comerford gave a most interesting description of the work performed at the life saving stations along the coast, and was listened to with the deepest interest. Mr. Comerford concluded with a thrilling reading of "The Old Volunteer Crew," and that there was use for handkerchiefs at the end was to the credit of those who listened. The act is a novelty and made a great hit.—Boston Herald.

Address 180 Tremont St., Boston.

The Dainty Comedienne,

### KITTIE MITCHELL

"The Lady Graceful of Vaudeville."—Mr. Laughlin.

Coming Season with Errick's Empire Vaudeville Company.

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Second Week—Tremendous Hit of

### CLARICE YANCE

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### GEO. W. DAY Day's Weeks—Months—Year: Apr. 25, Wonderland, Detroit. — 30, Shea's, Buffalo. May 7, Shea's, Toronto.

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### ARTHUR SIDMAN Spring of 1901 in a Pastoral Play, YORK STATE FOLKS. Direction ROBERT FULGORA. MR. AND MRS. ARTHUR SIDMAN, A BIT OF REAL LIFE and BACK HOME, On Orpheum Circuit.

### VIOLET DALE

TORONTO GLOBE:—Violet Dale is a versatile artiste, who sings, impersonates and dances remarkably well, and pleases all classes of people.  
ROCHESTER HERALD:—Miss Violet Dale, singing comedienne, proved to be newcomer who will be an old favorite when next she comes to Rochester. Her "Bird With The Broken Wing" is something out of the common line of vaudeville songs, and her presentation of "Dad's Dialects," in imitation of an English music hall singer, was clever. The dance finish is not the least enjoyable part of Miss Dale's act. Address Mirror.

### FRANK BUOMAN AND ROSE ADELLE IN THE DOOR KEY. Gone to the Coast with Fulgora's European and American Stars.

### ARTHUR J. LAMB Author of some of the season's greatest successes in songs and sketches. 320 Chicago Opera House Bldg., Chicago, Ill.



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Our Repertoire, by M. H. LINDEMAN, author of THE EDITOR.

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Book us through WILSON &amp; SMITH.

# Joseph Hart AND Carrie DeMar IN A CLOSE CALL.

Read what the men who should know in New York, Boston, Philadelphia and Providence thought of it.

**N. Y. Telegraph.**  
They give as much in 25 minutes as can be had in an average three-hour farce.

**Boston Post.**  
One of the best acts in every particular ever offered in vaudeville.

**Philadelphia Telegraph.**  
Spontaneous applause, which continued throughout their performance.

**Providence Bulletin.**  
I doubt if there is another sketch on the vaudeville stage that will hold its own so long and so strongly against all competition.

**New York Clipper.**  
Entitled to unstinted congratulations on their all round hit.

**Boston Herald.**  
The act should be good for a month's run.

**Philadelphia Bulletin.**  
A Close Call, from start to finish, is brimful of pleasing music, dialogue and situations.

**Providence Journal.**  
Mr. Hart has taken advantage of the beauty of clever Carrie De Mar to array her after a fashion that would have made Solomon in all his glory look insignificant.

**Dramatic News.**  
A Close Call is far ahead of anything they have yet given us.

**Boston Globe.**  
It is one of the most entertaining acts seen in vaudeville for a long time.

**Philadelphia Call.**  
The musical farce, A Close Call, proved a novelty.

**Providence News.**  
It is quite within bounds to assert that it is not only the best thing this incomparable pair has ever done, but also one of the very best things in vaudeville.

**Dramatic Mirror.**  
So full of incident, action, business and ginger, that the audience scarcely gets a chance to breathe between laughs.

**Boston Journal.**  
Will be the talk of the town before the week is very old.

**Philadelphia North American.**  
It is very doubtful if there is another team on the Keith list that meets with so much approval from the Keith clientele.

## THOS. J. JOSEPH DEMPSEY, MITCHELL & CO.

Presenting  
Sidney Warner's  
latest farce.

A MAN OF CHANGE.

A Comedy  
of Real  
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Returns to the Vaudeville.

No open time, thank you.

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"His style is unlike that of any of the well-known monologists and he caught all three floors with his tales."—Chicago Morning Telegraph, New York City.  
OPEN TIME AFTER JUNE 17.

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Keith's, Philadelphia.

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Weber's Parisian Widows.

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COMEDienne.

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An Immense Success in Vaudeville. Presenting  
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By GEORGE TOTTEN SMITH.

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REFINED VAUDEVILLE.  
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High-class novelties all the time, noon to 11 P. M.  
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CONTINUOUS VAUDEVILLE.  
First-Class Attractions Wanted At All Times.  
Write for dates. Considerance a polite negative.

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\$50 REWARD.

THE SPOOKS AT SPOOKENDYKE'S.

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THE COMEDienne.

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Olympic, Chicago, this week.  
Empire, Cleveland, next week.

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ein Ben Ali's ARABS the most remarkable Oriental  
Acrobatic Performers in existence. Address 300 East  
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A Good Version of Sappho on Easy Terms.

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Written to order. A few on hand. Original ideas ad-  
vanced or accepted. BETTINE K. PHILLIPS, 75 East  
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M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

## SKETCH FOR SALE

Two people—30 min.—up-to-date novelty. Great star  
part for refined singing quartette. Address immediately  
"CASH," care MIRROR.



success, and Mr. Grant immediately received several offers of New York engagements for her.

Barry Gerard, the sketch writer, has taken to writing stories. He wrote one for the Eastern number of Boston "Idian," entitled "The Three Bachelors." Mr. Gerard will devote part of his time in the future to writing short stories, with the intention of dramatizing the ones he considers suitable for stage purposes. He has also written the words for a waltz song which will shortly be published.

The Kilmore Sisters made such a strong impression on the audience at Keith's on Monday that they were given the star place on the bill for the rest of the week.

Louis M. Grant was compelled to cancel his intended two years' tour of Europe, as he says he will conduct a music hall of his own, backed by a New York syndicate.

Alice Montague, of Montague and West, has about recovered from her long and severe illness and the team will make their appearance in vaudeville shortly. Mr. West is at present with The Rising Generation.

Bessie Taylor and Little Monnie May are singing Horowitz and Bowers' "When I Think of You" with great success.

William Burkhardt was obliged to cancel last week and this week on account of illness caused by overwork. He expects to resume on April 30 at Hyde and Behman's, Brooklyn.

Will H. Fox sends THE MIRROR a one-sheet on which he shares the honors with Vesta Tilley. They were at the Empire, Leeds, Eng., week of April 2.

While Dolan and Lehar were playing A High Toned Burglar recently in Washington D.C., an accident occurred which locked the door outside as the door was fitted with a practical lock. When he went to unlock the door the key wouldn't work, and after several ineffectual attempts to open it Dolan was obliged to tell his wife she would have to go around and come in by another entrance. The audience had one big extra laugh at Dolan's expense.

Buckeye Beach, which is about ten miles from Newport News, will open about May 15. Charles Rents will be the manager.

The Engstrom Sisters will close their fourth successful season with Abe Leavitt's Rents-Sentinel co. on May 5. They will play vaudeville dates during the summer, and are considering offers to introduce their specialty and to play parts with a first-class co. next season.

Charles Leonard Fletcher made a substantial hit in Boston last week in his new sketch, A Bank Actor. It was his first appearance in vaudeville in Boston, and it being his native city, the local papers gave him excellent notices. Mr. Fletcher is playing at the Savoy Theatre, Lowell, this week.

MacFadden and Royal are said to be making a hit in their new act, At Auction, by George Totten Smith. Harry MacFadden is everywhere receiving praise for his rendition of popular ballads.

Dan Leno has written a funny book, which has just been published in England. It is profusely illustrated, and some of the drawings are by the comedian himself.

Rosamund and Jane's boomerang throwing has caused a sensation in England. They were especially successful at Portsmouth week of April 2.

Joseph F. Vin furnished the talent, as usual, for the Augusta, Ga., street fair, which opened yesterday. His list includes the Dunham Family, McPherson and Hill, the St. Belois, Flood Brothers, Mlle. Flora, Latina, Le Roy and Doran, Lassar Brothers, Williamson and Stone, Caswell and Arnold, and the Eddy Family.

Koster and Bial's bill this week, in addition to the ballet Progress, includes Baroness Carola Biedermann, direct from Budapest; Elsa Rasmussen and Goldie, Sharp and Platt, Farrell and Stark, Everett Trio, and Fish and Quigley. Saturday matinee only will be given hereafter.

John W. World and Beatrice Hastings had to cancel their engagements weeks of April 16 and 23 on account of Mr. World having an attack of rheumatism. They are spending the next two weeks at Mount Clemens and will open at the Columbia, Cincinnati, on April 28.

Mabel Williams and Gertrude Millington are appearing in an original sketch, entitled Girls of the Period. They are booked in Kansas City, Denver, and California for the next season they will appear in one of the Hoyt farces.

A cable report from London states that the second marriage of her husband in America so unswerving Countess Russell that she was unable to appear as usual at one of the music halls.

Robert E. Stone started yesterday to do the advance work for Weber and Fields' tour of the principal cities.

Walter Le Roy and Florence Clayton, in Hogan of the Harem, were the headline feature at the Olympic Theatre, Chicago, week of April 16, and at the Columbia Theatre, St. Louis, week of April 8.

On Friday evening last the managers of the Schley Theatre gave some amateurs a chance to show what they could do. The fun will be repeated next Friday evening.

A new song entitled, "Where the Tall Palm Trees Grow," words by Henry Balch Ingram and music by A. M. Hall, is attracting much favorable notice. It has been featured at Proctor's Palace and is being sung by Mabel Taylor-King, George Maxwell, Albert Brown, and Beatrice Hastings. The song has sweet but simple melody and tells a pretty story. Mr. Ingram has illustrated it with twenty-one lantern slides.

The Grand Opera House, Syracuse, N. Y., devoted to high-class vaudeville, closes its season on April 28. It will reopen in September under the same management. The season has been most prosperous in every way. During the summer extensive alterations will be made.

Carrie Graham was summoned by telegraph to her home in Great Bend, Kansas, last week to attend the funeral of her father, John O'Brien, who died on April 26 of heart failure.

Bogert and O'Brien closed with Primrose and Dock-stader's Minstrels at Jersey City on April 21, when the minstrel and vaudeville company played with the same co. for next season.

Owing to the absence of Letta Meredith, of Weber's Dainty Duchess co., her part was played very acceptably by May Wallace last week.

Yetta Malvetto, the soprano who is now traveling with David O'Brien, will hereafter be known under her right name of Henriette Herold. The team is playing Summer parks.

The volunteers for the benefit to W. R. Wood at the Herald Square Theatre, on April 23, are Fougere, Sam Bernhardt, Fred Halliday and Molly Fuller, Andrew Mack, Hawthorne Sisters, Montgomery and Stone, Williams and Walker, Stewart Sisters, Alexander Clark and co., Otis Harlan, Sam Collins, Minnie Cline and Rastus, Charles Lawler, Dan Baker and co., the Three Sisters Merrills, and Henri French. Frank Lane and Lionel Lawrence will be stage directors.

C. M. Ragg, one of the lessees of the Court Street Theatre, Buffalo, is said to be trying to establish a burlesque circuit to include Buffalo, Syracuse, Troy, Albany, Binghamton, Rochester, and other cities.

William Mack, a song and dance man, was arrested last week on a charge of passing a forged check for \$50 on Odell Williams. Mack was held for examination.

Georgia Gardner and Joseph Madden were in Philadelphia week of April 16, rehearsing their new sketch, The Gay Mrs. Plunger, which they are now ready to produce. The plot is an entirely new line and quite away from the quarrelling husband and wife or mistaken identity idea, and should prove a success played by these clever people. Joseph Hart staged the piece.

A Gerry agent arrested a little girl on Sunday last on a charge of dancing on one of the Long Beach excursion boats. He also took in her employer, an Italian musician.

The Five Nones in their musical act recently filled a successful engagement at Hyde and Behman's Theatre, Brooklyn. The management of that house pronounced it one of the best acts of its kind they have ever seen. They were immediately engaged for a short season with the Behman Show.

Marion Abbott is in vaudeville with Charles Silke, and is particularly gratified with the prospects of a prosperous season.

Workmen are busy constructing a roof garden on top of the Lafayette Square Opera House in Washington. It is probable that J. J. Murdock, manager of the Masonic Temple roof in Chicago, will be the lessee of the new roof.

Maggie Cline rebuked an interrupter in the audience at the Boston Theatre last week by reminding him that he could not misbehave in Keith's, whereas the audience, familiar with the good discipline of the Keith houses, broke into enthusiastic applause.

Mattie King, who opened at Keith's yesterday, is said to be a first-class dancer who can accomplish the feat of jumping from a table to the stage alighting on her toes and continuing the dance in time with the music.

Carrie Sanford made a big hit last week playing the leading role in The Music Hall Girl, at the Lyric Theatre, Chicago. Miss Sanford was highly praised for her artistic and very elaborate costumes.

George Totten-Smith is a very busy man. He has written during the past few years, At Auction, for Ruth Royal and Harry MacFadden; Her Crazy Pupils, for Ina and Mary, and Across the Hall, for H. T. Powell. He has also written A Freak of Fortune,

for J. C. Heusted, and has contracted to write a new act for Sharnes and Ward.

Joe Dillon and Fanny Garand, vaudeville feature with the Baldwin-Melville co. will close their thirty-six weeks' season with the co. on April 28. They will open April 30 at Lansing, Mich., with the Cornell Concert co. for a Spring and Summer season, and will join one of J. J. Wadsworth's attractions next season.

Wilson and Leicester have a new act, arranged for them by Robert A. Keiser. They played it on for the first time at the Novelty Theatre, Brooklyn, on April 15, and it proved one of the hits of the bill.

Robert M. Edwards, who proved successful in vaudeville last summer in his act, The Man from England, will continue in this line of work this season. He has added three new songs, "Percy, the Popular Pet," "The Doll Man," and "The Daffy Dancer." The songs are all new and will be handsomely dressed by Mr. Edwards.

The Sisters Tyson are having a most successful season with their new specialty. Maryland has made a pronounced hit with her great Dutch dialect, and Kathryn follows closely with her unique wooden shoe dance. Their sister, Lillian Tyson-Jermson, is looking for a good one-act play for immediate use, and also for a good comedy next season.

Ted D. Marks is in New York for an indefinite stay. It is said that he is negotiating for the lease of Koster and Bial's, on behalf of a syndicate of capitalists.

#### VAUDEVILLE PERFORMERS' DATES.

Almsworth-Almsworth-Columbia, St. Louis, 23-28.

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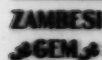
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